E. CAMBIERI, G. FUGAZZA, V. MELOCCHI

METODO PER FISARMONICA

Sistema pianoforte e cromatico

VOLUME PRIMO

BÈRBEN

NOTA DELL'EDITORE

Siamo orgogliosi di poter presentare a tutti coloro che studiano seriamente la fisarmonica questo nuovo METODO.

La nostra casa musicale, attraverso una ricca ed interessante collana di pezzi da concerto, ha cercato fin dall'inizio della sua attività, di dare al fisarmonicista un repertorio originale e scritto da Autori pratici dello strumento.

Le innumerevoli richieste pervenuteci da parte di insegnanti di tutto il mondo, relativamente alla preparazione di un serio METODO di studio che dicesse veramente una nuova parola nel campo didattico della fisarmonica, ci hanno consigliato di iniziare quest'opera.

Abbiamo volutamente incaricato tre compositori ed insegnanti di indiscusso valore artistico. Essi, con tre esperienze diverse, che abbracciano il campo artistico, concertistico e professionale, hanno realizzato con vero entusiasmo questa prima parte del METODO, corredandola di studi originali e progressivi, non attinti da metodi per altri strumenti.

Vogliamo sperare di aver esaudito il desiderio di quanti si dedicano con passione allo studio del nostro strumento, certi comunque di aver effettivamente contributo alla costituzione di quella letteratura per fisarmonica da tutti invocata.

BÈRBEN
Edizioni Musicali

PUBLISHERS' NOTE

It is with real pleasure that we present this new method to all who wish to study the Accordion seriously.

Our Music Department, with its rich and interesting collection of concert pieces, has searched for and given to the Accordionist a fine repertoire of works by master composers for the instrument.

The number of requests we have had from teachers all over the world, however, for a modern method has forced us to consider this matter seriously.

We gave the task of compiling this method to three composers and teachers of undisputed qualifications.

With their three different experiences embracing the artistic, concert and professional world of music, they have produced, with great effect, this first part of progressive and original studies without recourse to using othes methods for other instruments.

We are certain that we have added a masterpiece to the edifice of Accordion literature and hope that it will encourage those who desire to study our grand instrument.

BÈRBEN
Musical Editions

NOTA DEL EDITOR

Estamos orgullosos de presentar un nuevo Método a todos los que estudian juiciosamente el acordeón. Nuestra Casa Musical — con una rica e interesante gama de piezas de concierto — ha tratado desde el principio de su actividad facilitar al acordeonista un repertorio original y compuesto por autores de prestigio en este instrumento.

Las innumerables peticiones recibidas de los profesores de todo el mundo con respecto a la preparación de un buen Método que fuese verdaderamente nuevo en el campo didáctico del acordeón, nos han aconsejado iniciar esta obra. De ahí que hayamos pasado el encargo a tres renombrados compositores de indiscutible valor artístico en la enseñanza.

Con la experiencia de cada uno de ellos, que abarcan el aspecto artístico, de concierto y profesional, han realizado con verdadero entusiasmo esta primera parte del Método, enriqueciéndolo con estudios originales y progresivos completamente inéditos, ya que no han sido tomados de Métodos de otros instrumentos.

Esperamos haber complacido el deseo de aquellos que se dedican con verdadero entusiasmo al estudio de nuestro instrumento, seguros de haber contribuído eficazmente a la formación de textos adecuados a la enseñanza del acordeón por todos deseados.

BÈRBEN
Ediciones Musicales

NOTA DEGLI AUTORI

Abbiamo accettato con entusiasmo l'incarico affidatoci dalla **Bèrben** di preparare questo Metodo, allo scopo di fornire ai nostri Colleghi quel materiale didattico di cui si sentiva la mancanza.

Caratteristica principale di quest'opera è l'assoluta originalità degli esercizi composti espressamente per fisarmonica, senza ricorrere alle solite trascrizioni da altri strumenti.

Fattore importante è pure la minuziosa, accurata gradualità ed abbondanza di esercizi. L'insegnante potrà però omettere quegli studi che crederà superflui a seconda delle attitudini o degli scopi particolari dei propri allievi.

Nel secondo volume tutta la parte tecnica sarà trattata più ampiamente, in modo da fornire vasta materia allo studioso che vorrà arrivare al virtuosismo.

Nostra costante preoccupazione nella compilazione di questo Metodo è stata la necessità di rendere il più dilettevole possibile lo studio, ed a questo scopo abbiamo introdotto una novità nel campo didattico della fisarmonica: gli studietti melodici sotto forma di piccoli pezzi originali a soggetto, preceduti dalle relative scale per ambientare l'allievo alle diverse tonalità.

Chi ha esperienza, sa come e quanto siano faticosi i primi studi e nulla è più pericoloso dell'annoiare il principiante con pedantesca severità: dopo tre mesi, di fisarmonica, non se ne parla più!

Speriamo così che il nostro intento sia stato raggiunto, presentando agli Insegnanti un Metodo che agevoli la loro diuturna fatica.

Questo primo volume è affiancato da tre fascicoli di composizioni caratteristiche sempre graduali e progressive in rapporto ai vari capitoli del Metodo, che serviranno ottimamente per saggi ed esami.

Concludiamo ricordando che la fusione delle nostre tre esperienze è arrivata attraverso interessanti ed animate discussioni, al compimento di quest'opera, avendo come unico obiettivo un'assiomatica verità: «*Insegnare divertendo*».

E. CAMBIERI, F. FUGAZZA, V. MELOCCHI

AUTHORS' NOTES

We bring to the notice of our colleagues, a new teaching method which we have been pleased to write for Messrs **Bèrben**

The main characteristic of this work is the inclusion of original exercises written especially for the Accordion without using any transcriptions written for other instruments.

Another important point is the gradual progress and abundance of studies. The teacher can always find many exercises to suit each individual student's peculiarities and mental capacity.

All technicalities are treated fully in the second volume for those students who aspire to becoming virtuosi.

Our constant thought, in the preparation of this method, has been to find the most agreable form of study possible. We feel that we have introduced something entirely new in Accordion methods — the studies, which take the form of little melodies to use with each subject, are preceded by their relative scales so that the student can familiarise himself with the many keys.

It has been our practice to give students full explanations of each new step and we have found it dangerous to tire the student with pedantic severity. Using this latter course, the results are usually negative and, after three months, the student loses interest in the Accordion.

In presenting teachers with this method which, without a doubt, will facilitate their teaching, we trust that the fruits of our labours will be gratefully received.

This first volume is divided into three parts with characteristic compositions, graduated and progressive, in accord with the different chapters, and can serve a useful purpose for examinations.

Finally, we conclude by saying that we hope that, with the fusion of our three experiences and points of view, this work will fulfil the mission for which it is intended: «Teach with pleasure».

E. CAMBIERI, F. FUGAZZA, V. MELOCCHI

NOTA DE LOS AUTORES

Hemos aceptado con entusiasmo el encargo dado por la **Bèrben** de preparar este Método con el fin de proporcionar a nuestros colegas el material didáctico que hacia falta para su cometido.

Característica principal de esta obra es la absoluta originalidad de los ejercicios compuestos expresamente para acordeón, sin recurrir a las habituales transcripciones de otros instrumentos.

Factor importante es también la minuciosa y esmerada progresión y gran abundancia de ejercicios. El profesor podrá, sin embargo, omitir aquellos estudios o ejercicios que crea superfluos según la disposición del alumno o fin principal que se persigue.

En el segundo volumen toda la parte técnica será tratada con más amplitud, de forma que el alumno estudioso tenga el material necesario para alcanzar el virtuosismo.

Nuestra constante preocupación en la composición de este Método ha sido la necesidad de hacer este estudio lo más agradable posible y a este fin hemos introducido una novedad en el campo didáctico del acordeón; los pequeños estudios melódicos en forma de pequeñas piezas originales, precedidos de las escalas correspondientes para familiarizar al alumno en las diversas tonalidades.

Los más adelantados saben muy bien que los primeros estudios siempre son algo difíciles, y resulta peligroso cansar al principiante tratándole con demasiada severidad. Siguiendo un estudio pesado es natural que a los tres meses el alumno no quiera saber más de acordeón.

Esperamos haber logrado nuestro objetivo, presentando a los profesores un Método que les facilite la cotidiana tarea pedagógica. Este primer volumen es completado con fascículos de composiciones características bien graduadas progresivamente en relación a lo que se va estudiando en el Método, que servirán magníficamente para sus prácticas y exámenes.

Para finalizar, recordamos que la fusión de nuestras tres obras ha sido conseguida mediante interesantes y animadas discusiones, con el único objeto que nos hemos impuesto: «*Enseñar divirtiendo*».

E. CAMBIERI, F. FUGAZZA, V. MELOCCHI

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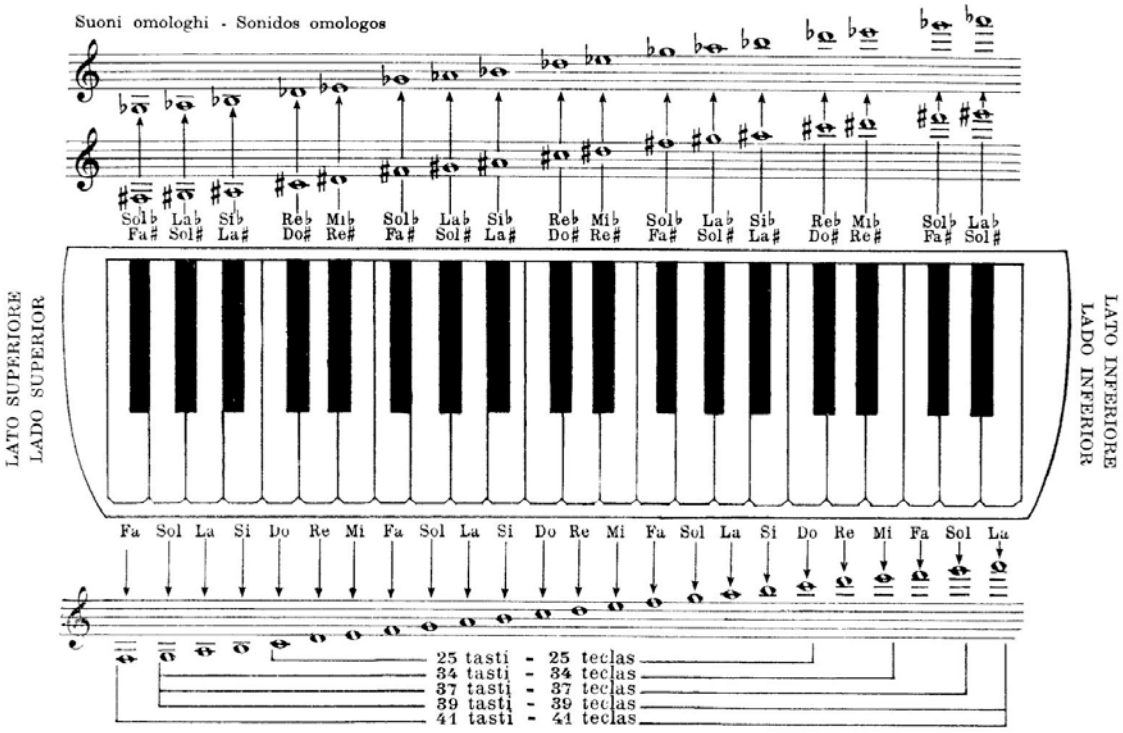
ESTENSIONE DELLA TASTIERA "SISTEMA PIANOFORTE,,

EXTENSIÓN DEL TECLADO "SISTEMA PIANO,,



ESTENSIONE DELLA BOTTONIERA PER LA MANO DESTRA "SISTEMA CROMATICO,,

EXTENSIÓN DEL TECLADO A BOTONES DE LA MANO DERECHA "SISTEMA CROMATICO,,

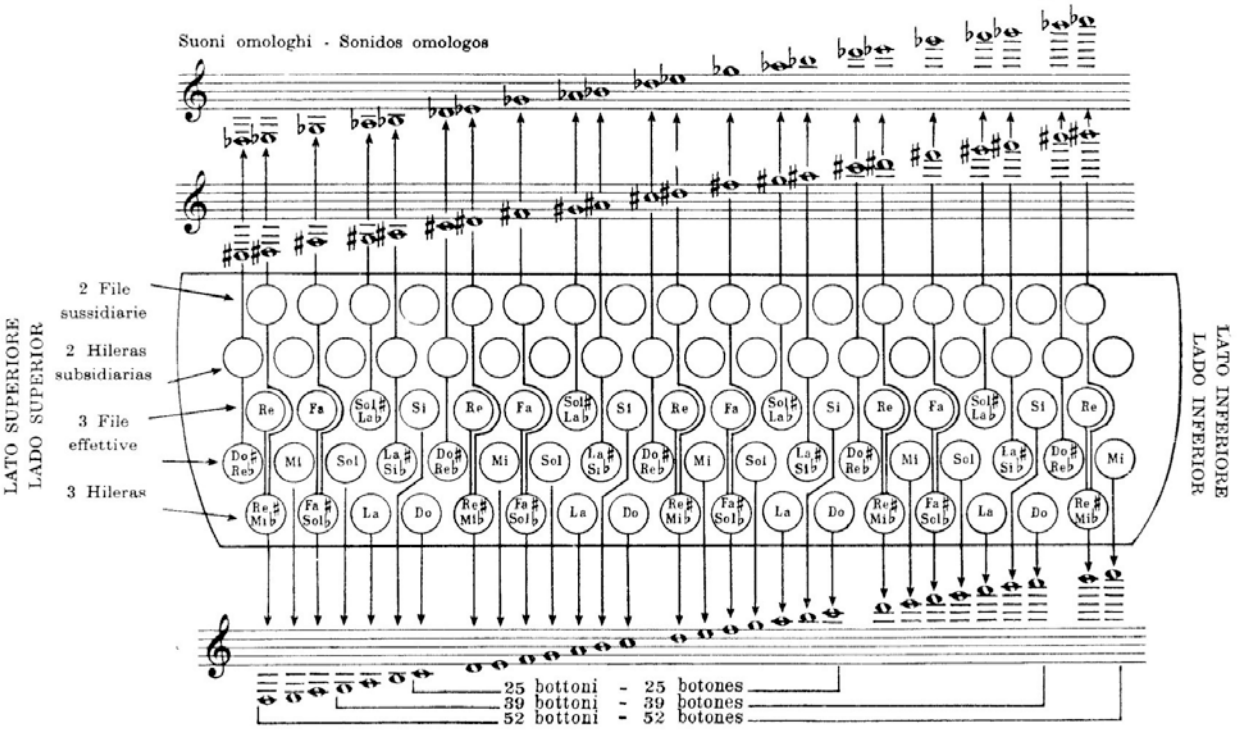


DIAGRAM OF THE "PIANO KEYBOARD„

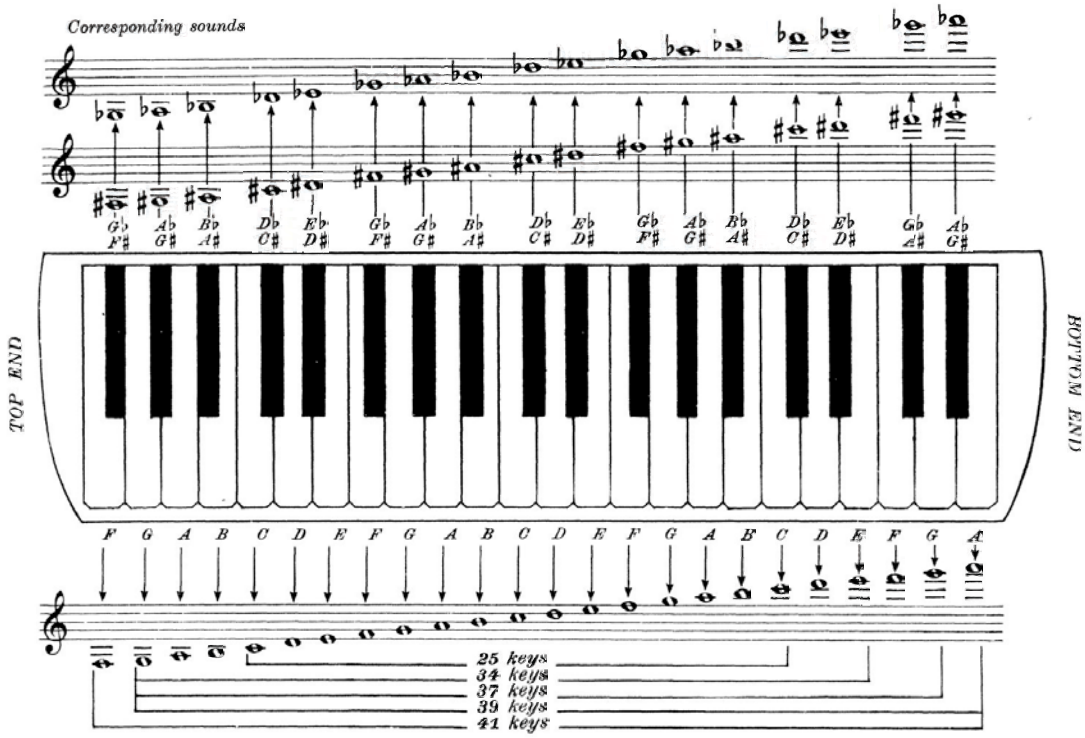
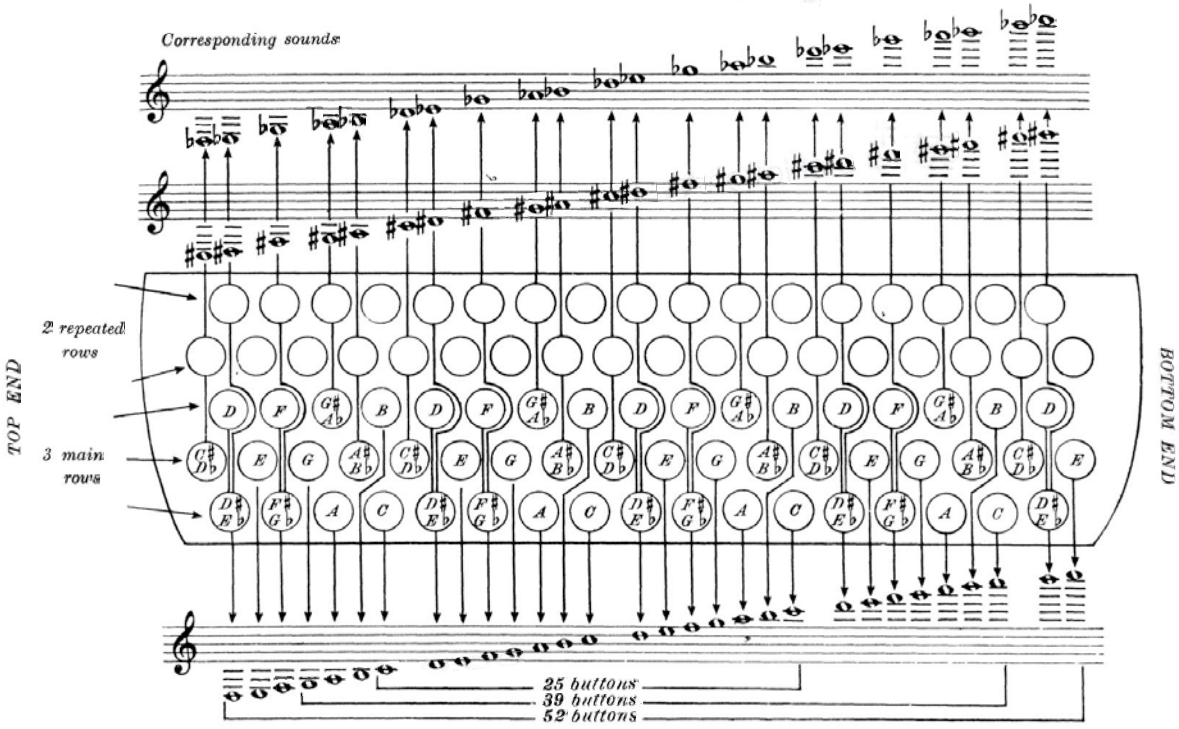


DIAGRAM OF THE "CHROMATIC TREBLE KEYBOARD„



PRELIMINARI

1. MODO DI TENERE LO STRUMENTO

a) Lo strumento va tenuto in posizione verticale, ben aderente al petto. La cinghia sinistra deve essere regolata più corta della destra, in modo che la cassa della tastiera o bottoniera cantabile appoggi sulla gamba sinistra. Ciò consentirà una più comoda posizione della mano destra e un più libero movimento del mantice.

b) La mano sinistra deve trovarsi al centro della cassa dei bassi e il manuale deve appoggiare sul braccio in modo da non ostacolare la flessione del polso.

PRELIMINARIES

1. POSITION OF THE INSTRUMENT

a) *The instrument, held in a vertical position, must be held close to the chest.*
The strap going over the left shoulder should be shorter than that going over the right so that the casing rests on the left knee.
This position gives freedom of movement of the right hand without interfering with the bellaws-movement.

b) *The correct position of the left hand is in the middle of the left side of the bass casing.*
The wrist should be inserted in the bass-strap in order to control the movement of the bellows.

PRELIMINARES

1. POSICION DEL INSTRUMENTO

a) El instrumento debe colocarse en posición vertical, bien cerca del pecho. La correa izquierda debe ser más corta que la de la derecha, de forma que la parte del teclado o botones del canto se apoye sobre la pierna izquierda. Esto permitirá una posición más cómoda para la mano derecha y al mismo tiempo dará mayor libertad al movimiento del fuelle.

b) La mano izquierda debe apoyarse en el centro de la caja de los bajos, y la correa debe quédar sujeta con el antebrazo, de modo que no obstaculice la flexión de la muñeca.

2. MOVIMENTO DEL MANTICE

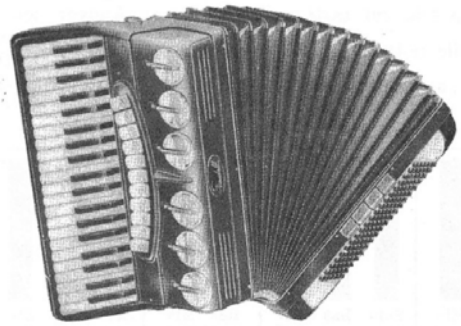
a) E' consigliabile aprire il mantice a ventaglio, con movimento morbido e uniforme, in modo che dallo strumento esca una voce dolce e gradevole.

2. MOVEMENT OF THE BELLOWS

a) *The bellows should be opened and closed in uniform and easy movements.*

2. MOVIMIENTO DEL FUELLE

a) Es aconsejable abrir el fuelle con movimiento suave y uniforme, de modo que del instrumento salga un sonido dulce y agradable.



b) La forza necessaria all'azionamento del mantice deve essere sviluppata dal braccio, lasciando inerti il polso e le dita.

c) La direzione del movimento del mantice viene così indicata:

APRIRE ← CHIUDERE →

b) *The opening and closing of the bellows is done solely with the arm and not by the wrist or hand which should be left free to play the buttons.*

c) *Movements of the bellows are indicated as follows:*

OPEN ← *CLOSE* →

b) El movimiento de abrir y cerrar el fuelle debe ser accionado por el antebrazo, dejando libres la muñeca y los dedos.

c) La dirección del movimiento del fuelle se indica de la siguiente forma:

ABRIR ← CERRAR →

3. POSIZIONE DELLA MANO DESTRA

a) Appoggiare la mano sulla tastiera o bottoniera cantabile nelle posizioni qui sotto illustrate:

3. POSITION OF THE RIGHT HAND

a) *The illustrations below show the position which the hand must take on the treble keyboard.*

3. POSICIÓN DE LA MANO DERECHA

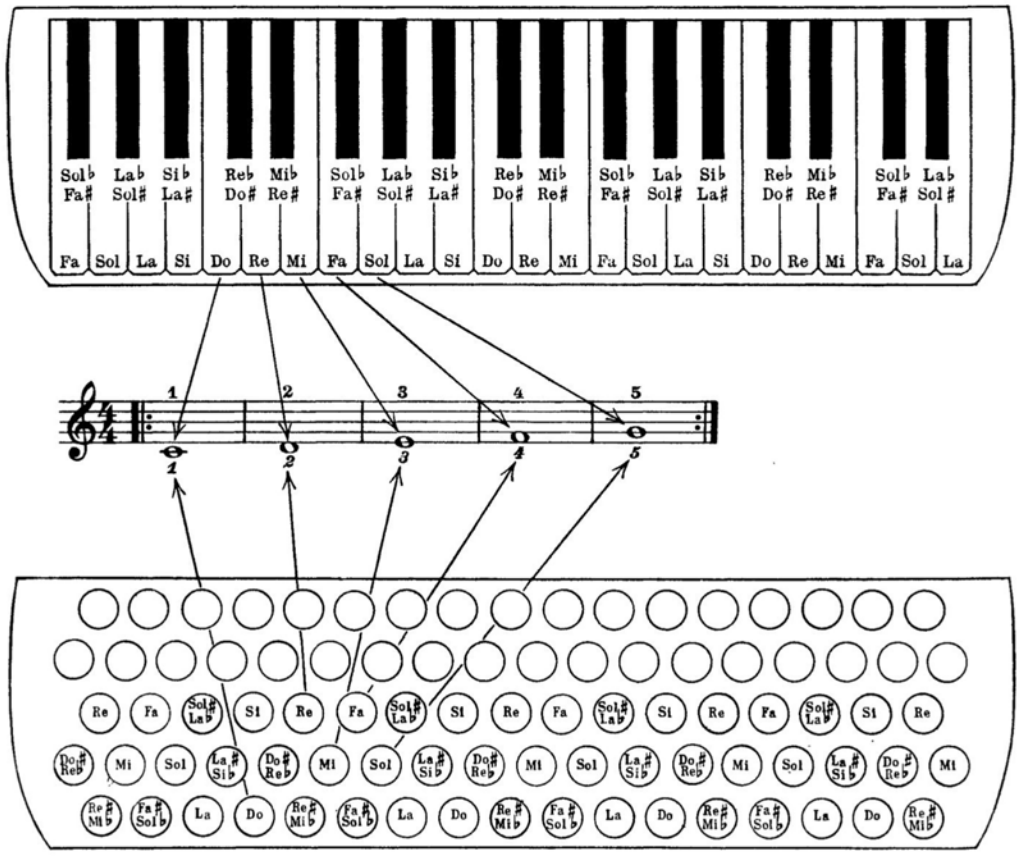
a) Apoyar la mano sobre el teclado o botones del canto, en la posición que se indica en la figura siguiente:

CAPITOLO I

PRIMI ESERCIZI PER LA MANO DESTRA

1. ESERCIZI SULLE CINQUE NOTE.

a) Appoggiare le dita 1. 2. 3. 4. 5. sui tasti o bottoni corrispondenti alle note DO, RE, MI, FA, SOL, come dal seguente grafico:



b) Eseguire i seguenti esercizi curando la simultaneità dei due movimenti, quello delle dita della mano destra e quello del mantice. La pressione delle dita sui tasti deve essere minima e non deve causare l'irrigidimento del polso. L'allievo deve contare i tempi della misura con esattezza ritmica, scandendo bene le sillabe.

N.B. - I numeri in stampatello messi sopra le note, servono per la fisarmonica sistema «Pianoforte» mentre quelli in corsivo sotto le note, servono per il sistema «Cromatico».

CAPÍTULO I

PRIMEROS EJERCICIOS PARA LA MANO DERECHA

1. EJERCICIOS CON LOS CINCO DEDOS.

a) Apoyar los dedos 1. 2. 3. 4. 5. sobre las teclas o botones, correspondientes a las notas DO, RE, MI, FA, SOL, como indica el siguen gráfico:

b) Seguir los seguientes ejercicios mirando que sean simultáneos los dos movimientos; el de los dedos de la mano derecha y el del fuelle. La presión de los dedos sobre las teclas debe ser pequeña y no debe causar el agarrotamiento de la muñeca. El estudiante debe contar los tiempos de la medida con ritmica precisión, aclarando bien las silabas.

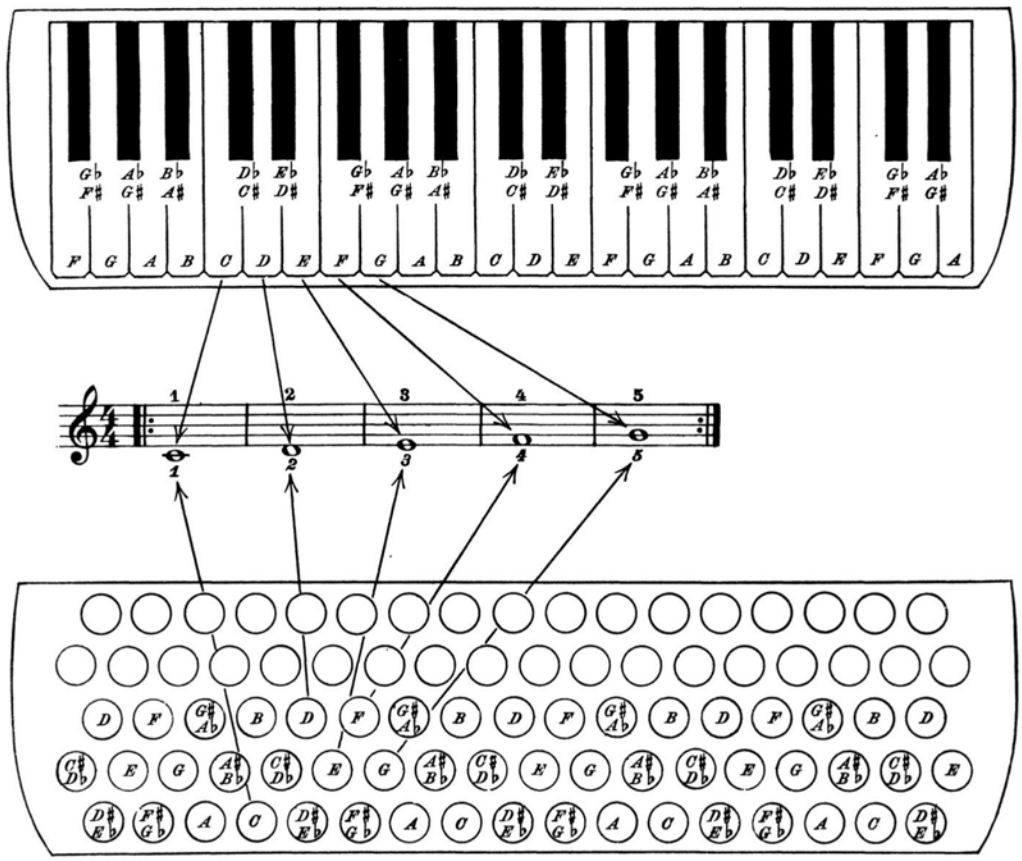
N.B. - Los números puestos sobre las notas sirven para el acordéon sistema «Piano» mientras que los puestos en cursiva debajo de las notas, sirven para el sistema «Cromático».

CHAPTER I

FIRST EXERCISES FOR THE RIGHTHAND

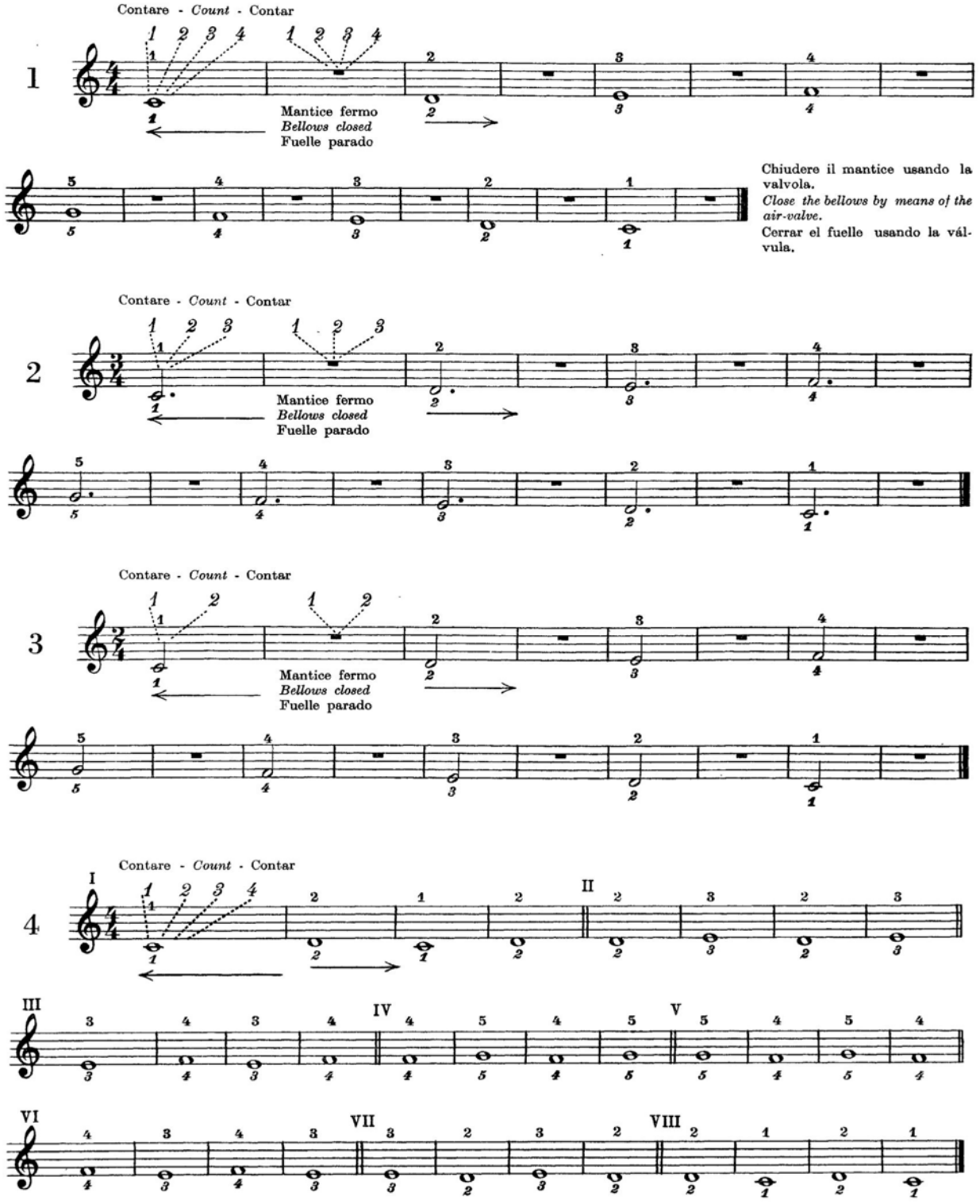
1. EXERCISES ON FIVE NOTES.

a) *Put the fingers 1. 2 3. 4. 5. on the notes corresponding to C, D, E, F, G as shown below.*



b) *Play the following exercises paying attention to two movements - the fingers of the righthand and the manipulation of the bellows.*
Touch on the treble keys should be quite light and there is no need to actually strike the keys. The student should count the time of the measure with exact rhythm.

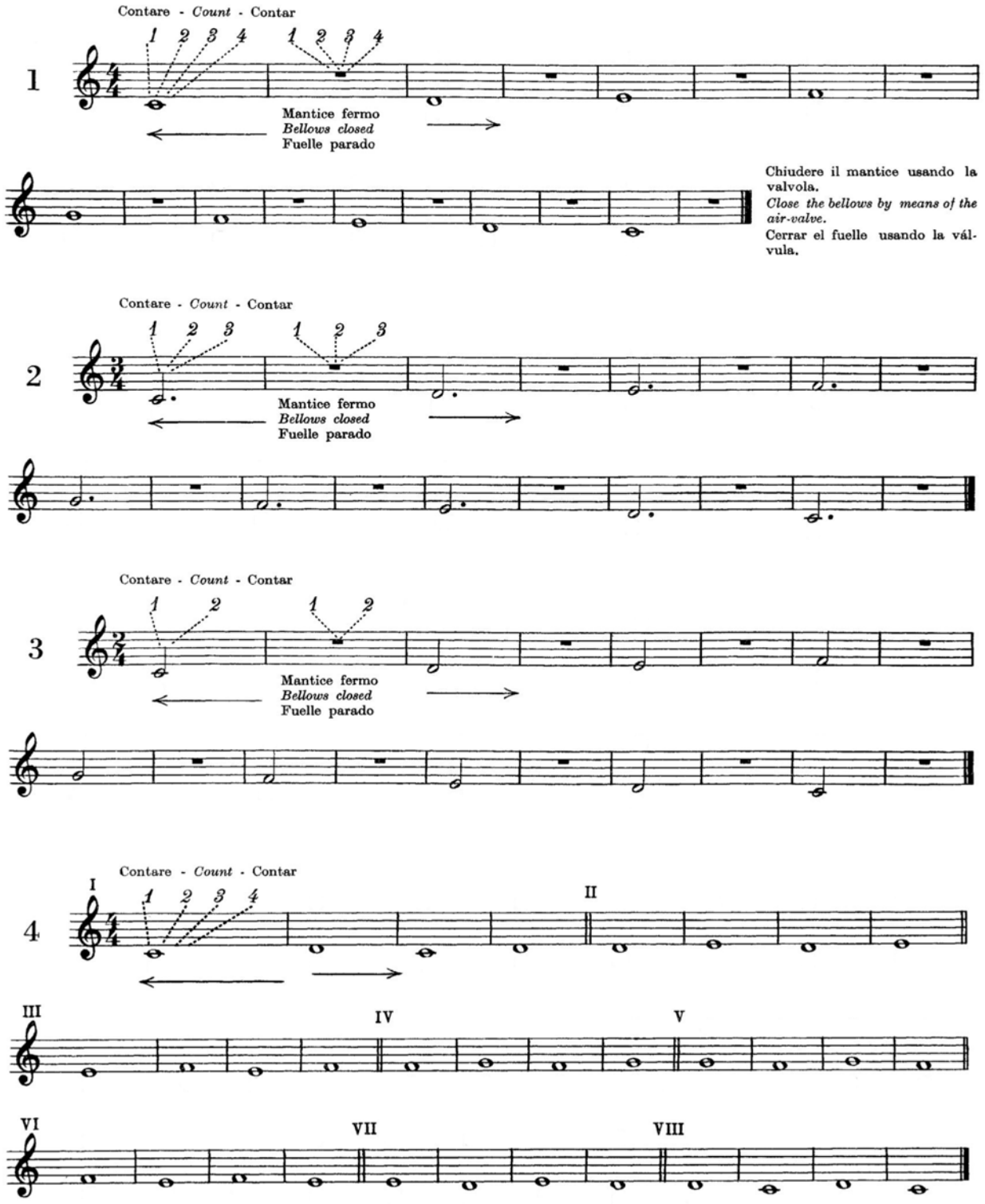
N.B. . *The numbers in roman figures placed above the notes are for the piano-keyboard while those in italics are for chromatic keyboard, that is, the buttons.*



Ripetere più volte ogni esercizio sino a quando le dita non avranno raggiunto una certa indipendenza.

Repeat each exercise several times until the fingers have a confidence and indipendence of their own.

Repetir varias veces cada ejercicio, hasta que los dedos hayan conseguido cierta independencia.



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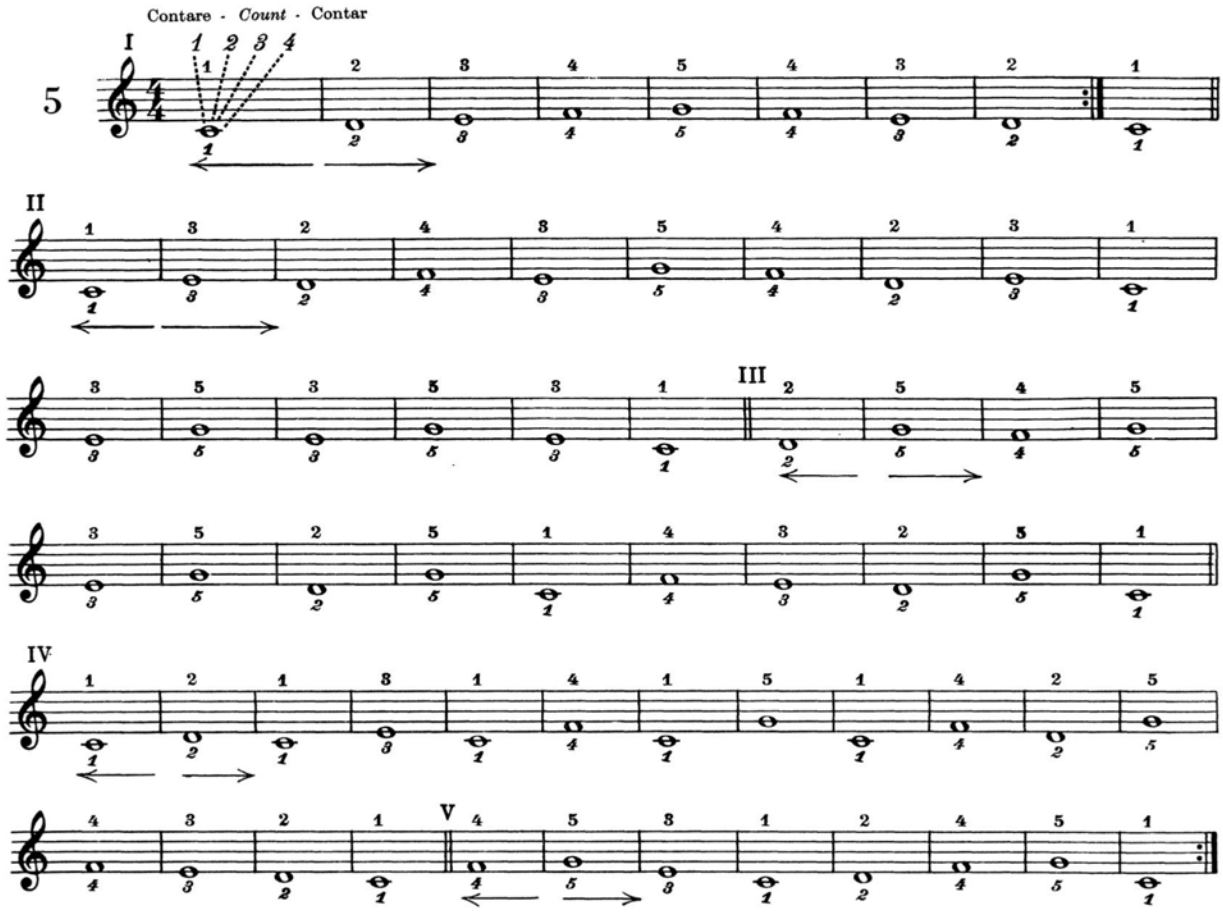
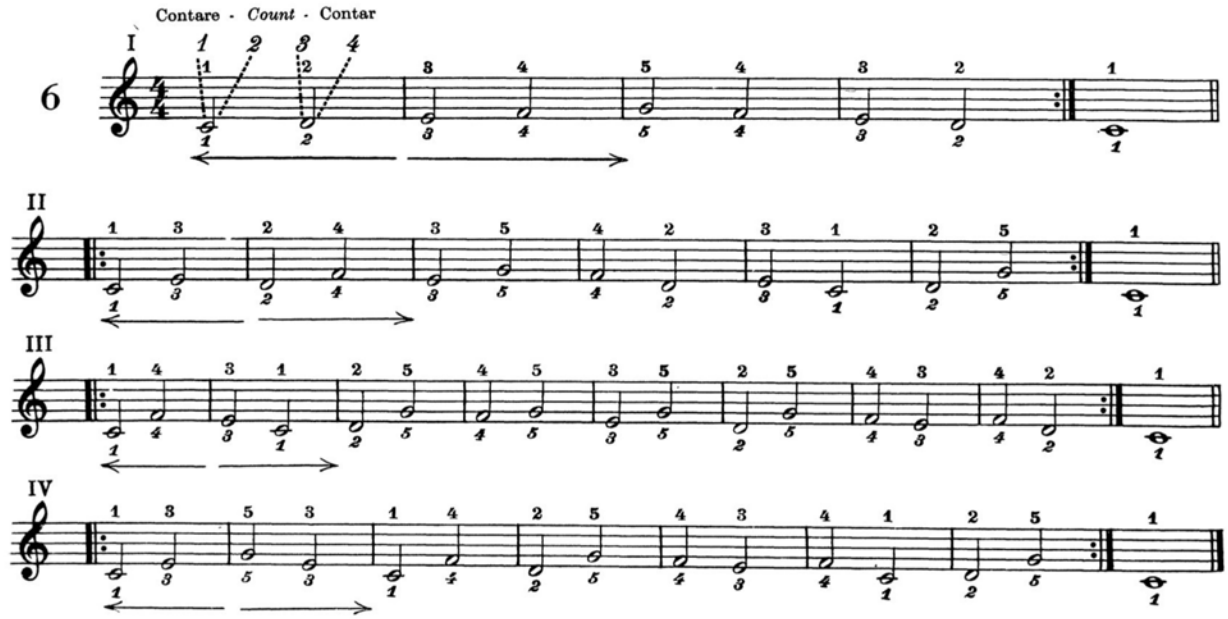
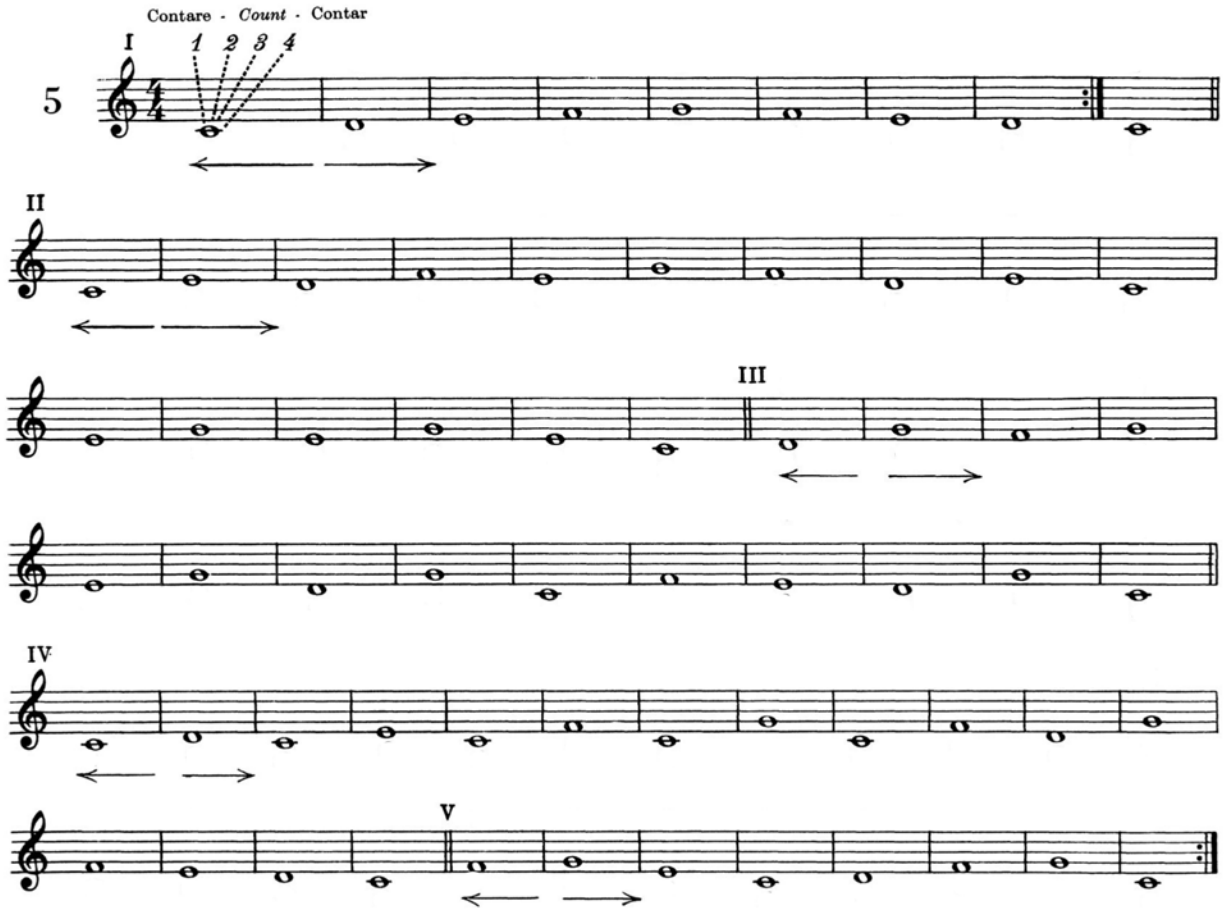
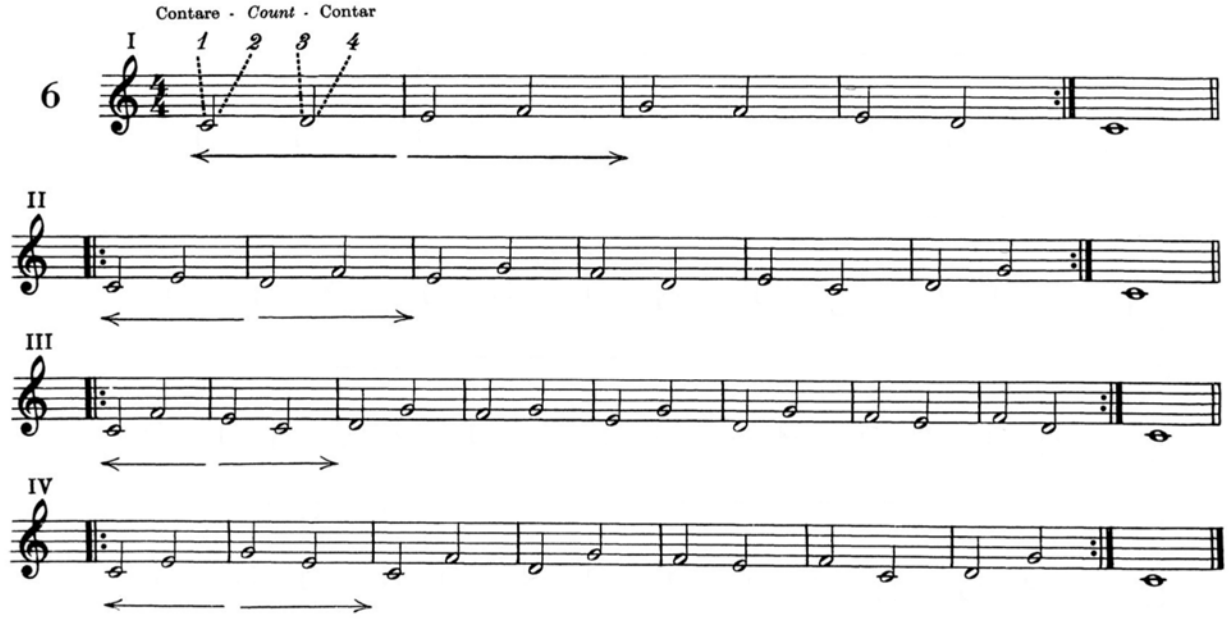
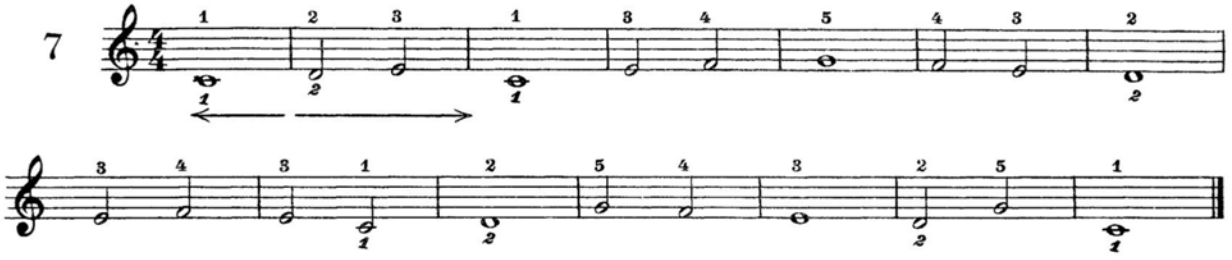

Contare - Count - Contar
5
I
II
III
IV
V


Contare - Count - Contar
6
I
II
III
IV


Contare - Count - Contar
I
1 2 3 4
5
II
III
IV
V


Contare - Count - Contar
I
1 2 3 4
6
II
III
IV

7



Contare - *Count* - Contar

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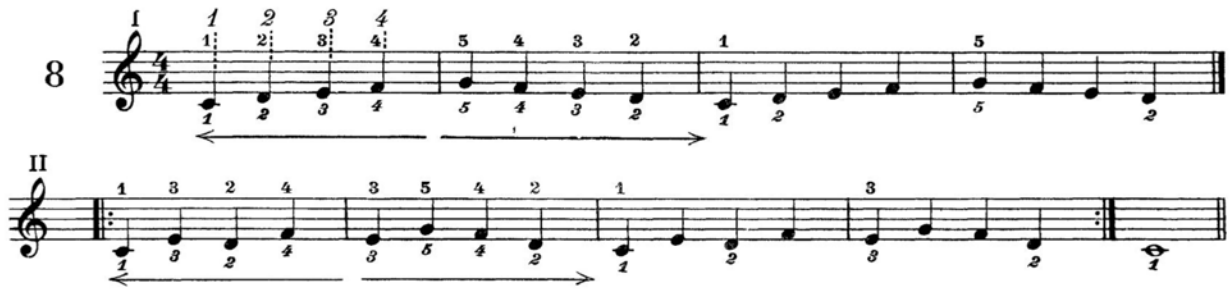

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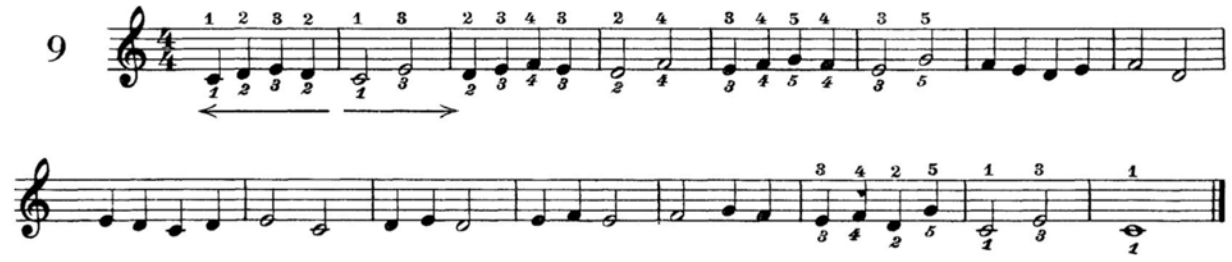

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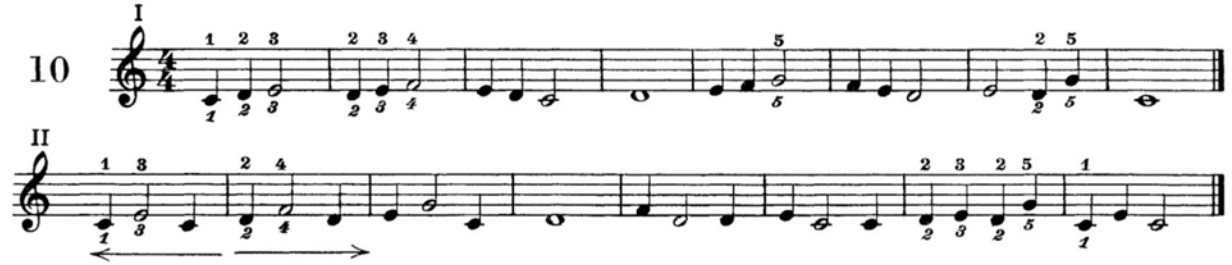
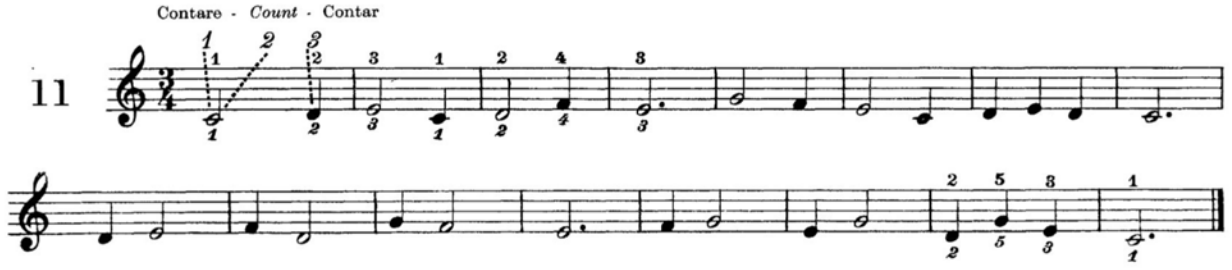
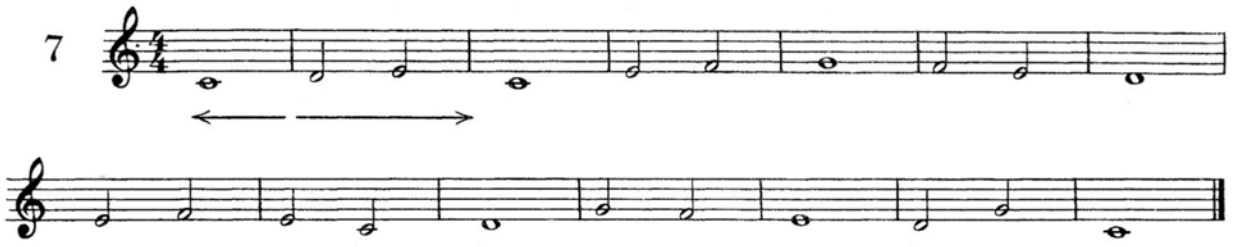


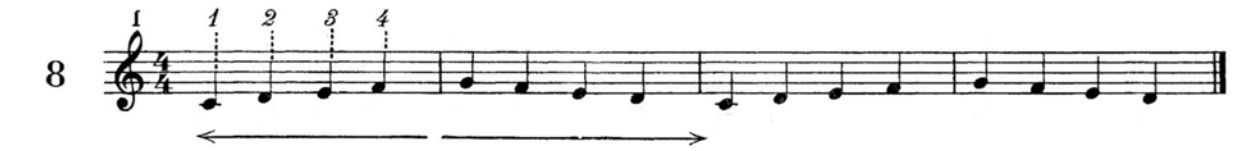
Contare - *Count* - Contar

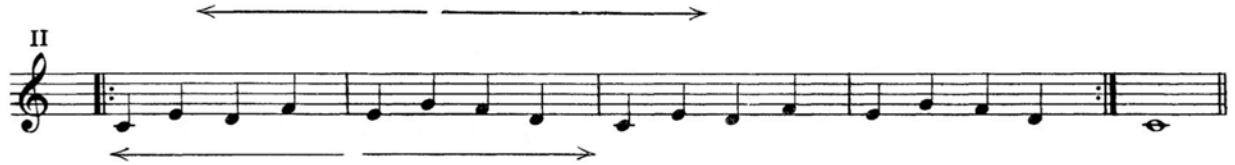
11

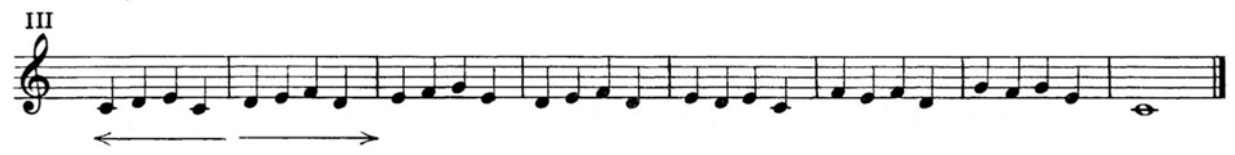


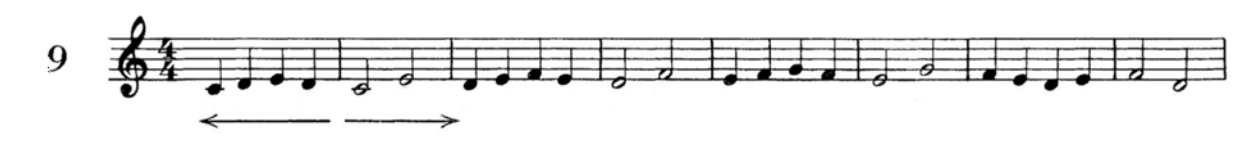


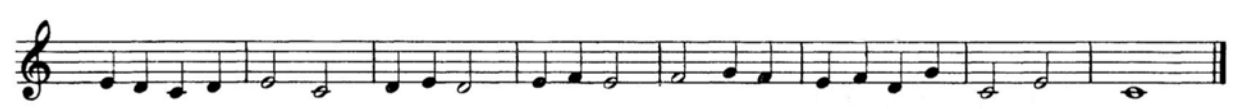
Contare - *Count* - Contar

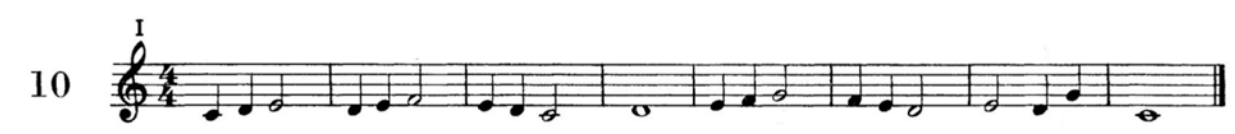


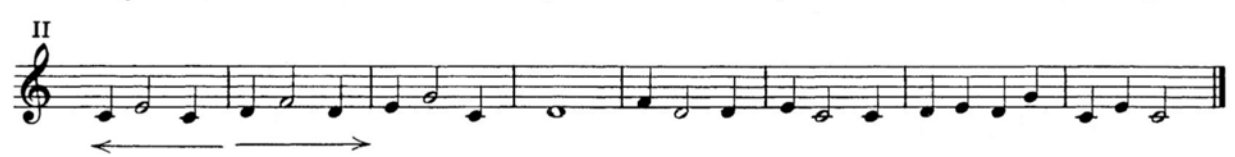




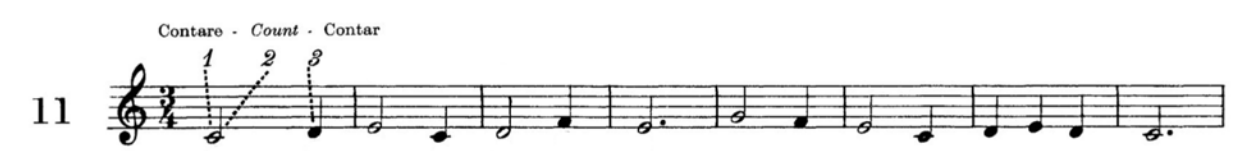


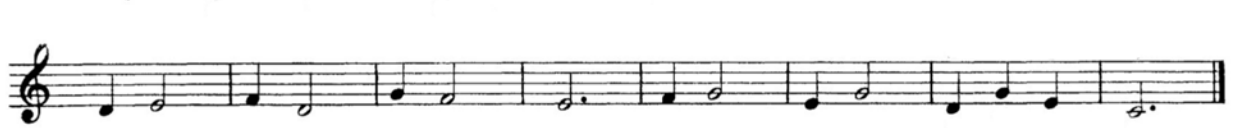






Contare - *Count* - Contar

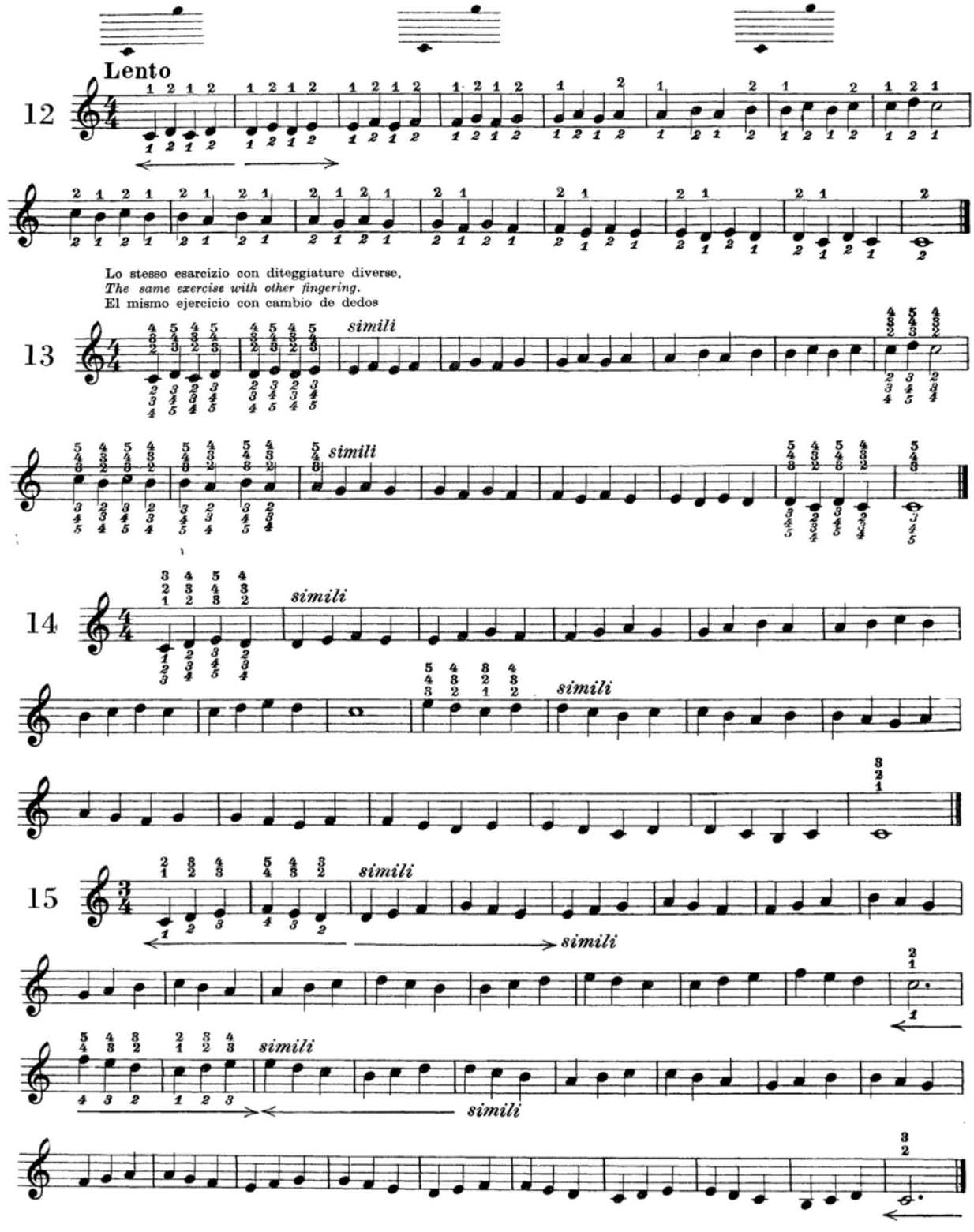




ESERCIZI SUGLI INTERVALLI NELL'ESTENSIONE

EXERCISES IN EXTENDED INTERVALS

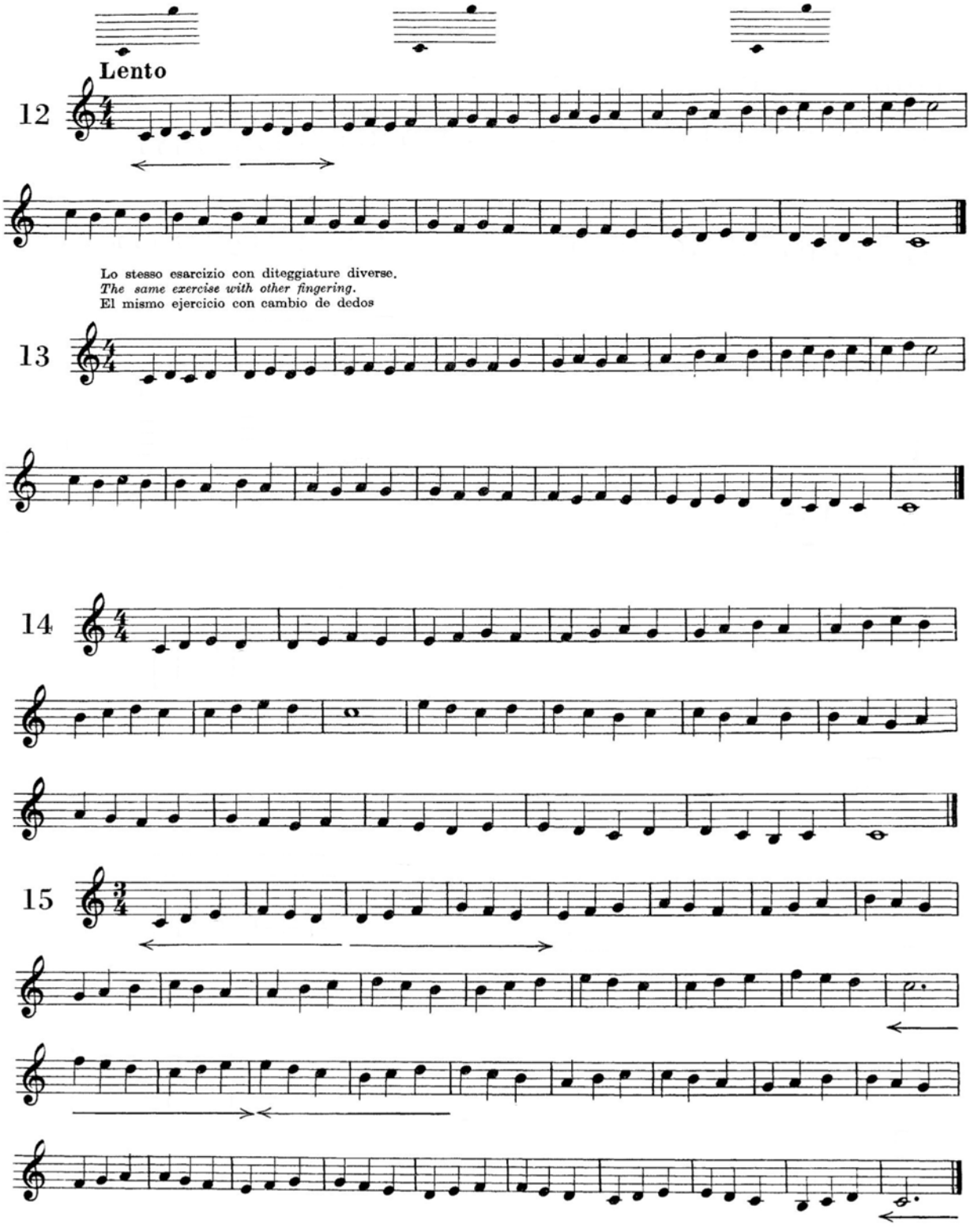
EJERCICIOS SOBRE LOS INTERVALOS DURANTE LAS EXTENSIONES



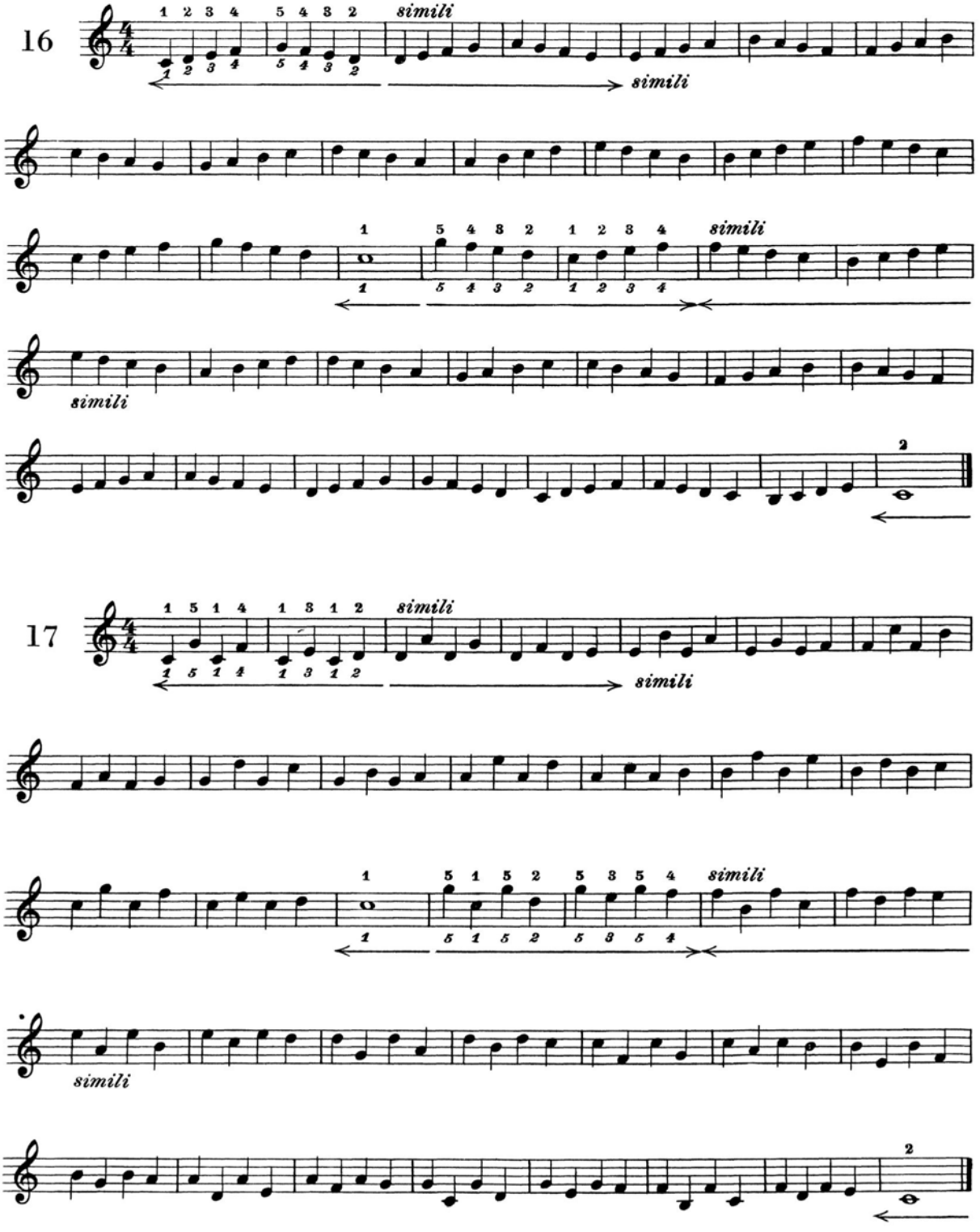
ESERCIZI SUGLI INTERVALLI NELL'ESTENSIONE

EXERCISES IN EXTENDED INTERVALS

EJERCICIOS SOBRE LOS INTERVALOS DURANTE LAS EXTENSIONES

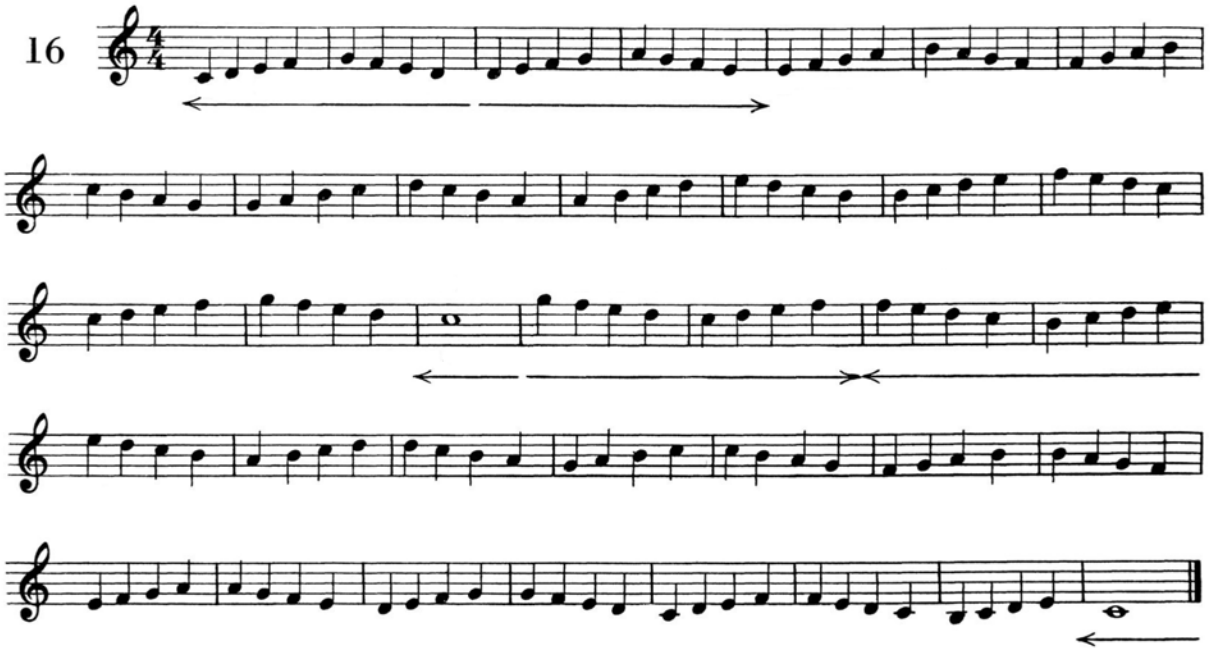


Inverture il mantice ogni due misure.
Change the direction of the bellows for each measure.
Cambiar la dirección del fuelle cada dos compases.



Inverture il mantice ogni due misure.
Change the direction of the bellows for each measure.
Cambiar la dirección del fuelle cada dos compases.

16



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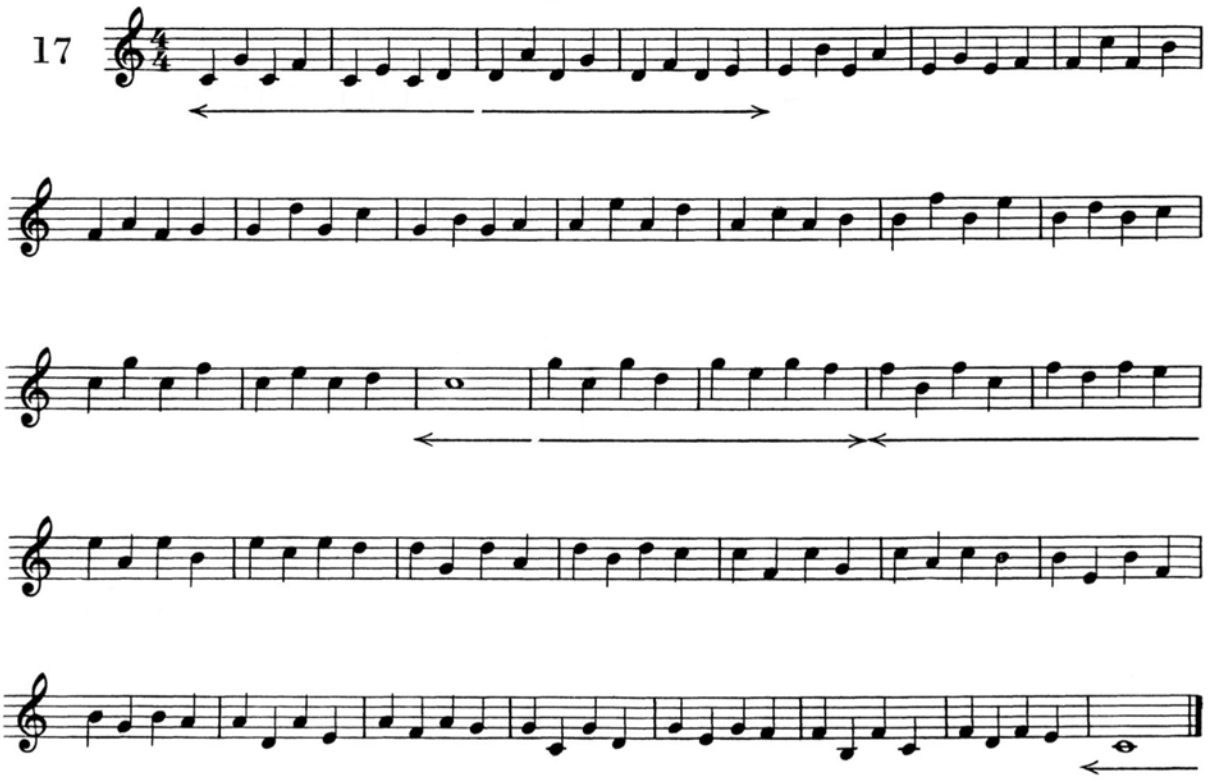
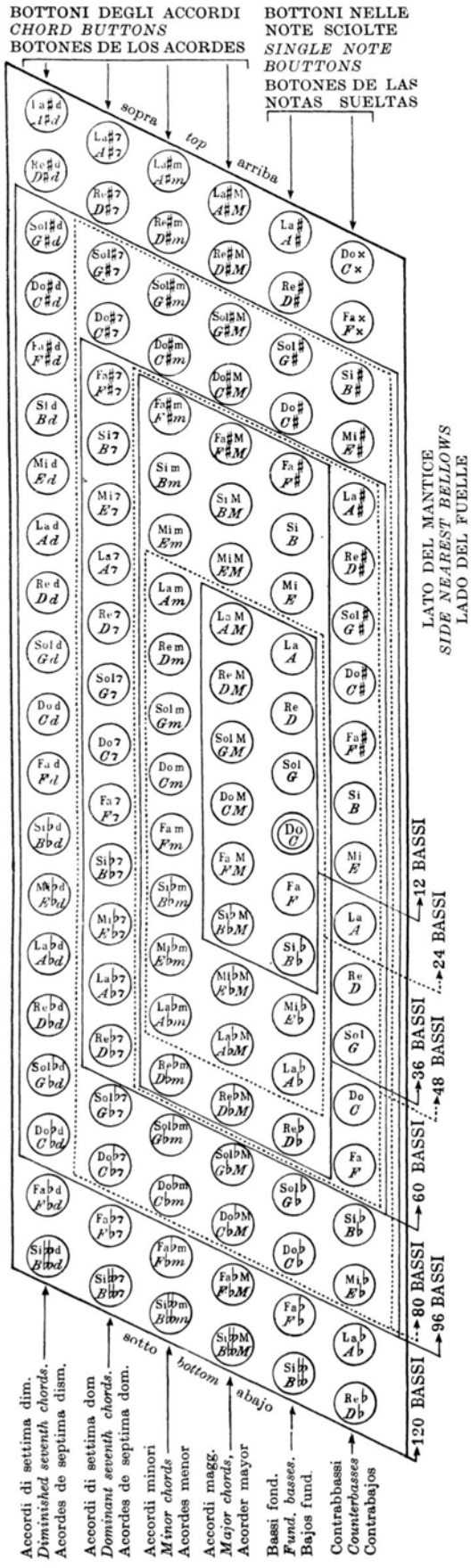




BOTTONIERA DEI BASSI (MANO SINISTRA)
(SISTEMA ITALIANO)

THE BASS KEYBOARD (LEFTHAND)
(ITALIAN SYSTEM)

TECLADO DE L'ACOMPAÑAMIENTO (MANO IZQUIERDA)
(SISTEMA ITALIANO)

Sono in uso fisarmoniche con numero di bassi che varia a seconda delle dimensioni dello strumento.

Qui di fianco diamo uno schema di bottoniera a 12-24 36-48-60-80-96 e 120 bassi.

La bottoniera della fisarmonica si divide in due parti:

1.) Note sciolte (contrabbassi e bassi fondamentali - prima e seconda fila a partire dal mantice);

2.) Accordi (file successive).

Presentiamo, in questo grafico e nei seguenti, la bottoniera dei bassi e accordi, nella esatta posizione in cui trovasi la mano sinistra nel movimento ascendente e discendente.

Accordions are made in various sizes. The number of buttons varies according to the size of the instrument.

Illustrated in the diagram on this page are the bass keyboards for instruments with 12–24–26–48–60–80–96–120 basses or, more properly, buttons for accompaniment.

This bass side of the Accordion is divided into two parts:

1.) Single notes (Counterbasses and Fundamentals on the two top lines nearest to the bellows):

2.) Chords (in successive keys).

In the diagram and following illustrations, the bass is shown in the same position as your lefthand will find the buttons as it moves up and down the keyboard.

Existen acordeones con diferente número de bajos, según las dimensiones del instrumento.

En el esquema indicado en esta página se hallan contenidos los acordeones de 12-24-36-48-60-80-96 y 120 bajos.

Los botones de los bajos del acordeón se dividen en dos partes:

1.) Notas sueltas (contrabajos y bajos fundamentales, primera y segunda hilera a partir del lado del fuelle).

2.) Acordes (hileras sucesivas).

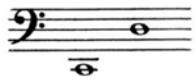
Indicamos en este gráfico y en los siguientes los botones de los bajos en la posición vertical en que se encuentra la mano izquierda con el acordeón puesto para tocar, favoreciendo el movimiento ascendente y descendente.

CAPITOLO II — *CHAPTER II* — CAPÍTULO II

BASSI FONDAMENTALI

Si trovano nella seconda fila (lato del mantice) disposti a distanza di quinte.
A metà della fila trovasi un bottone svasato : DO, dal quale ascendendo si hanno i bottoni delle tonalità con i Diesis e discendendo quelli delle tonálità con i Bemolli.

a) I bassi fondamentali (e i contrabbassi che studieremo a suo tempo) si scrivono nell'estensione :

Esempio 

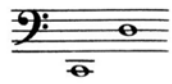
b) Qualora i bassi (e contrabbassi) debbano per una qualsiasi ragione essere scritti in una estensione che non sia quella suindicata, verranno preceduti dalle lettere *B.S.* per evitare che si confondano con gli accordi:

c) Eseguire i seguenti esercizi appoggiando le dita 2, 3, 4 e 5 rispettivamente sui bottoni di Re, Sol, Do e Fa. Non allontanare mai le dita dai bottoni per non perdere l'orientamento.

FUNDAMENTAL BASSES

The second row of buttons, counting from the bellows, consists of Fundamental notes. These progress in fifths.
In the middle of this row is usually found a marked button, this is C. Going above this, we have bottons in keys containing sharps in their signatures whilst going downwards from this marked button, we have buttons in keys containing flats in their signatures.

a) *The Fundamental basses and in consequence, the Counterbasses (which will be studied later in this book), are written as in the example below up to and including the middle line of the bass clef:*

Example 

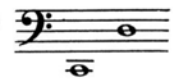
b) *If, however, these basses and Counterbasses are written above the middle line of the bass clef as defined in (a), then they are preceded by the letters B. S. (Bass solo) in order not to confuse them with chords:*

c) *Play the following exercises using the fingers 2, 3, 4 and 5 respectively on the notes D, G, C and F. In order to reach these buttons, stretch the fingers without moving the hand.*

BAJOS FUNDAMENTALES

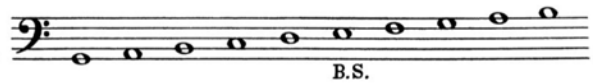
En la segunda hilera de botones del lado del fuelle las notas se encuentran a una distancia de quinta en quinta. Hacia la mitad del teclado de los bajos se encuentra el botón : DO. A partir del mismo, subiendo se encuentran los botones correspondientes a las tonalitades con sostenidos y bajando las tonalidades con bemoles.

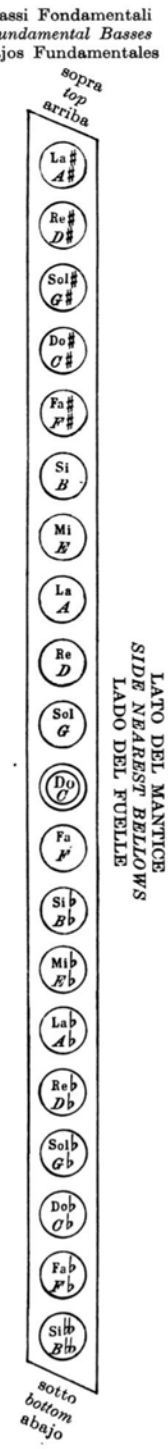
a) Los bajos fundamentales (y los contrabajos que estudiaremos a su debido tiempo) se escriben en esta extensión:

Ejemplo 

b) Cuando los bajos (y contrabajos) deban ser por cualquier razón escritos en una extensión que no sea la indicada, serán precedidos de las letras *B. S.* para evitar que se confundan con los acordes:

Esempio
Example
Ejemplo

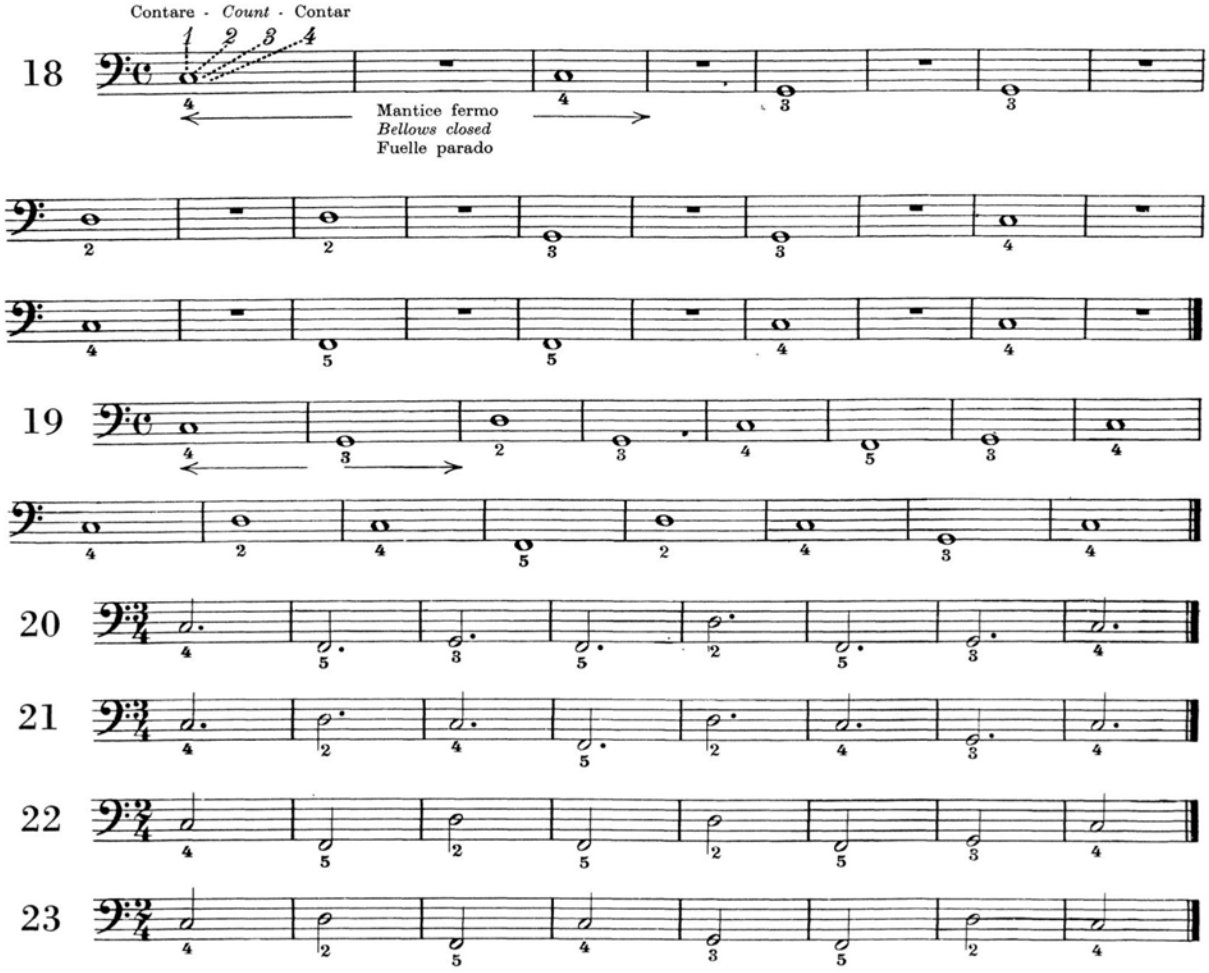




ESERCIZI PER LA MANO SINISTRA

EXERCISES FOR THE LEFTHAND

EJERCICIOS PARA LA MANO IZQUIERDA



BASSI SOLI (staccati)

a) La mano rimanga nella posizione degli esercizi precedenti.

b) Eseguire le note staccate, cioè brevissime (vedi cap. IV lett. A) senza però allontanare le dita dai bottoni.

BASS SOLOS (*staccato*)

a) *Ensure that the hand maintains the same position throughout the following exercises.*

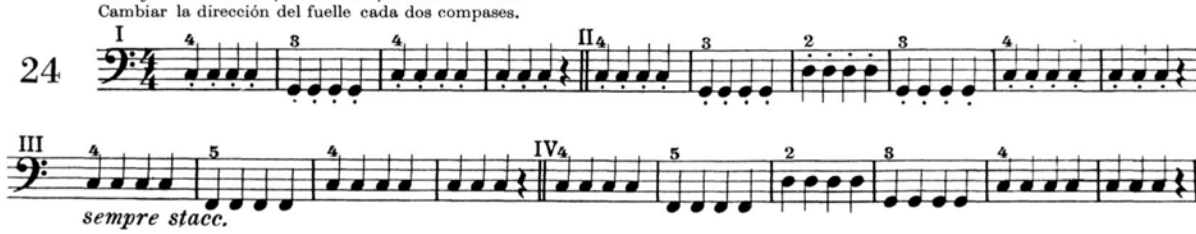
b) *Play the notes staccato, that is to say, keep them very short without the fingers staying too long on each button.* (*See Chapter IV, letter A*).

BAJOS SOLOS (staccato)

a) La mano estará en la misma posición que los ejercicios precedentes.

b) Ejecutar las notas en staccato, es decir brevisimas, (Cap. IV letra A) sin alejar los dedos de los botones.

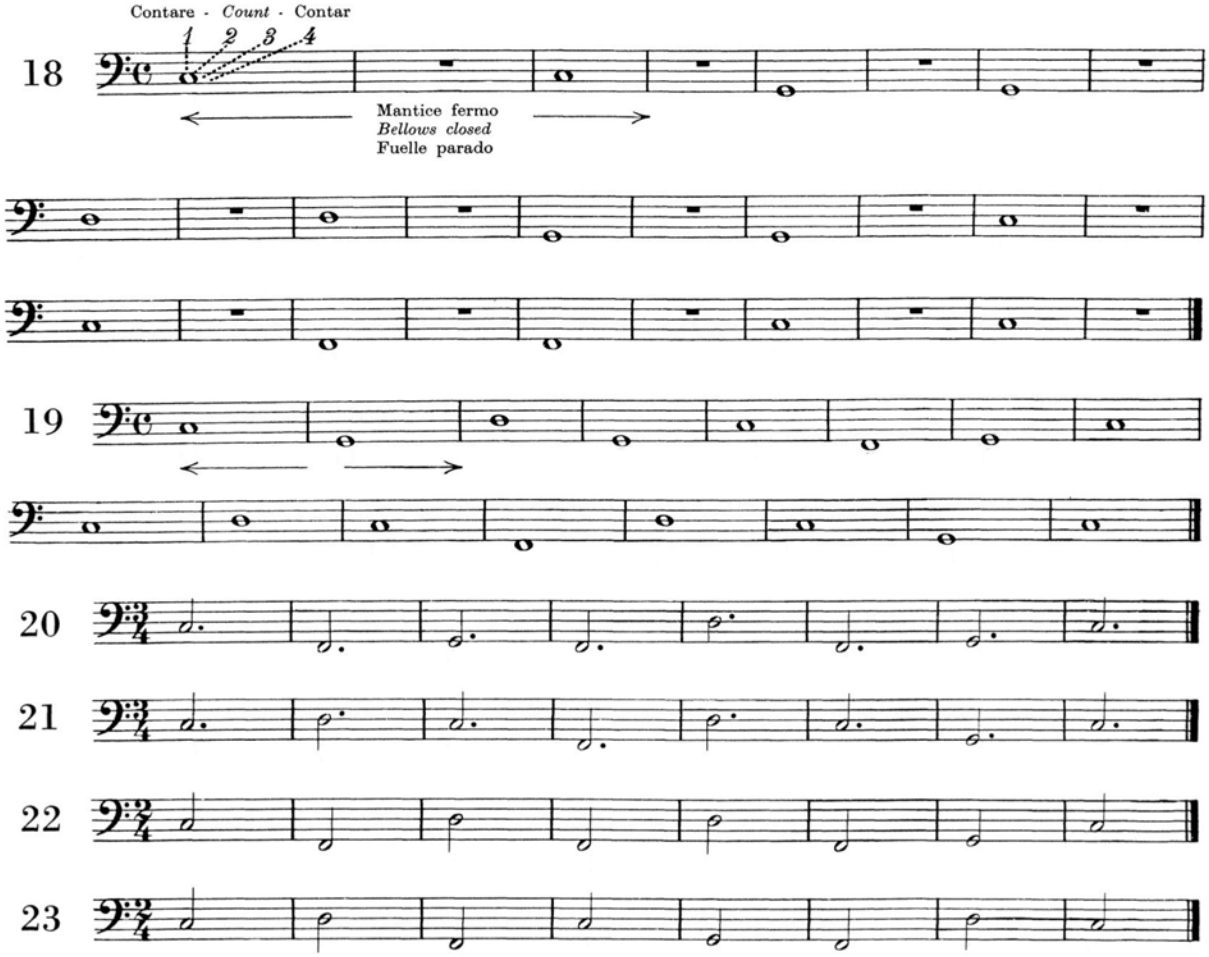
Invertire il mantice ogni due misure.
Change the direction of the bellows for each measure.
Cambiar la dirección del fuelle cada dos compases.



ESERCIZI PER LA MANO SINISTRA

EXERCISES FOR THE LEFTHAND

EJERCICIOS PARA LA MANO IZQUIERDA



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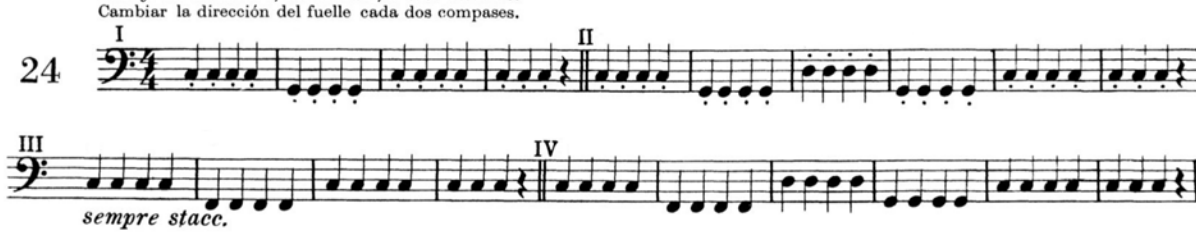
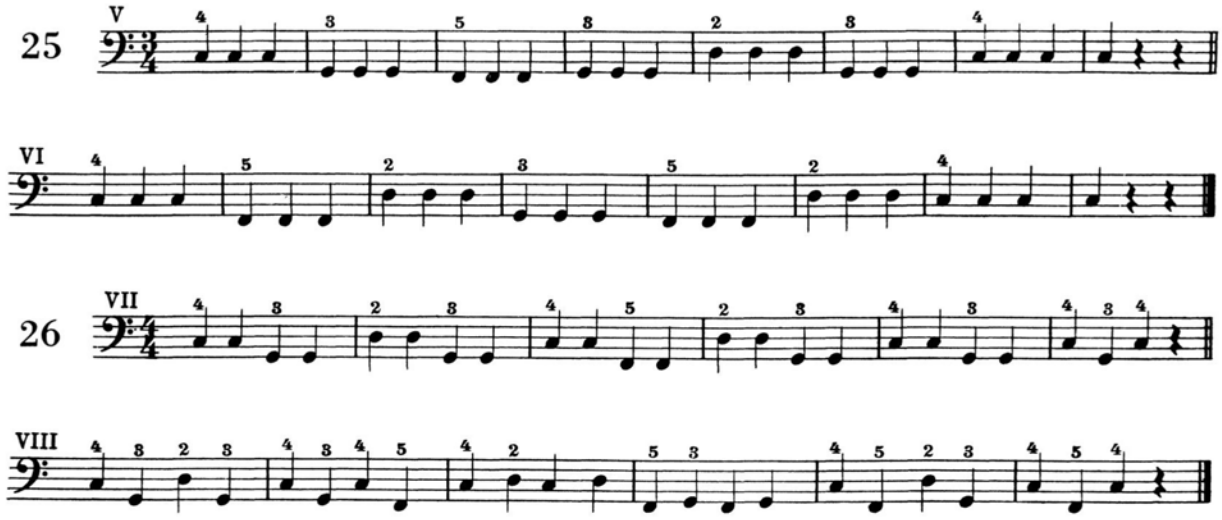
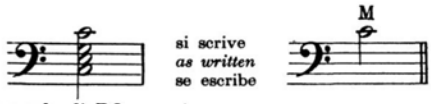


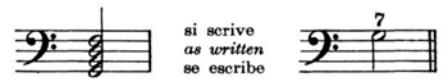


GLI ACCORDI

a) Ogni bottone produce un accordo di 3 o 4 note a seconda della specie dell'accordo e del tipo di strumento.



accordo di DO maggiore
C major chord
acorde en DO mayor



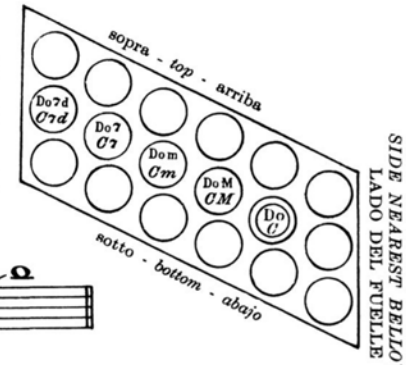
accordo di SOL Settima dominante
G dominant seventh chord
acorde de SOL Séptima dominante

Vedi lettere *B.C.D.* di questa parte.
See B.C.D. *of this part.*
Ver letras *B. C. D.* de esta parte.

b) Gli accordi prendono il nome dal basso fondamentale a fianco del quale si trovano. Esempio:

b) *The chords receive their names from the Fundamental basses in the same row. Example:*

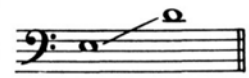
b) Los acordes toman el nombre del bajo fundamental, al lado del cual se encuentran. Ejemplo:



c) Gli accordi si scrivono nella seguente estensione con una sola nota, quella dalla quale prendono il nome.

c) *All chords are signified by single notes which give their names to the chord.*

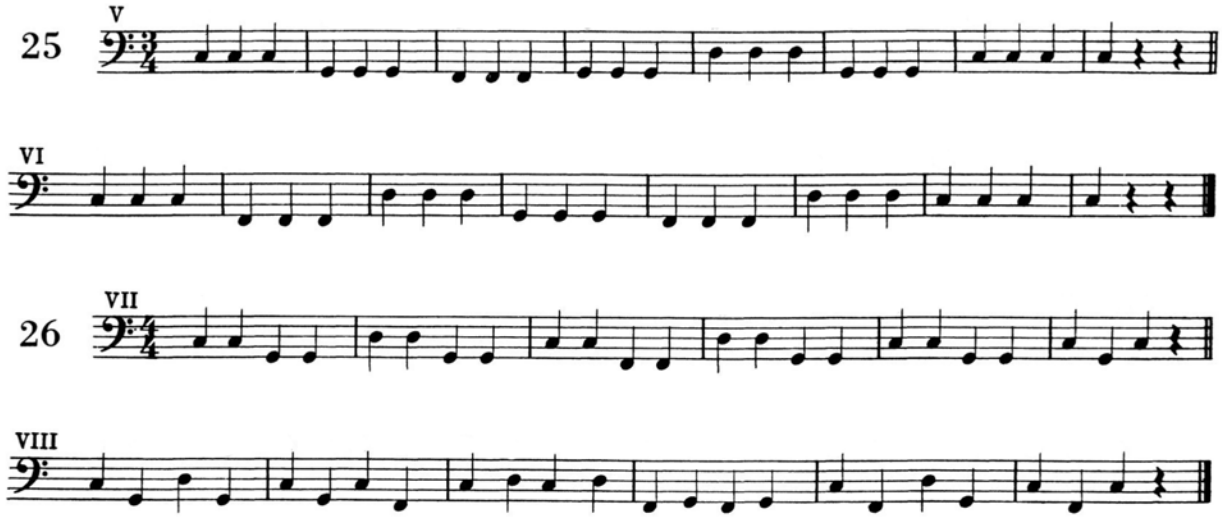
c) Los acordes se escriben con una sola nota, de la cual toman el nombre.



d) La specie degli accordi viene indicata con segni convenzionali posti sopra le note:
M Accordo Maggiore
m Accordo minore
7 Accordo di settima dominante
d Accordo di settima diminuita
Questa è la notazione internazionale. Ne esiste però un'altra di uso abbastanza frequente:
\+ Accordo Maggiore
— Accordo minore
S Accordo di settima dominante
7dim. Accordo di settima diminuita

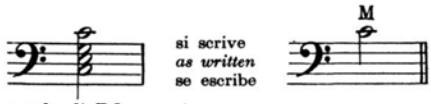
d) *The various types of chord are signified by a conventional sign above the note:*
M Major chord
m Minor chord
7 Dominant Seventh chord
d Diminished Seventh chord
This is the international for chord. Actually there are other signs in usage:
\+ *Major chord*
— *Minor chord*
S Dominant Seventh chord
7dim Diminished Seventh chord

d) El género de los acordes está indicado con signos convencionales, puestos encima de la nota:
M Acorde mayor
m Acorde menor
7 Acorde de séptima dominanto
d Acorde de séptima disminuida
Esta és la notación internaciónal. Pero existe otra de uso bastante frecuente:
\+ Acorde Mayor
— Acorde menor
S Acorde de séptima dominante
7dim. Acorde de séptima disminuida

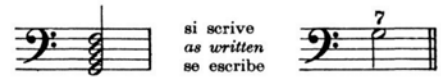


GLI ACCORDI

a) Ogni bottone produce un accordo di 3 o 4 note a seconda della specie dell'accordo e del tipo di strumento.



accordo di DO maggiore
C major chord
acorde en DO mayor



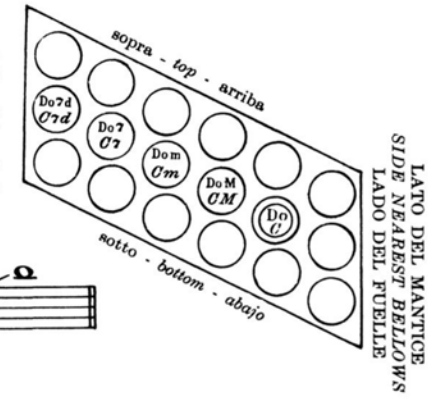
accordo di SOL Settima dominante
G dominant seventh chord
acorde de SOL Séptima dominante

Vedi lettere *B.C.D.* di questa parte.
See* B.C.D. *of this part.
Ver letras *B. C. D.* de esta parte.

b) Gli accordi prendono il nome dal basso fondamentale a fianco del quale si trovano.
Esempio:

b) *The chords receive their names from the Fundamental basses in the same row.*
Example:

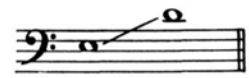
b) Los acordes toman el nombre del bajo fundamental, al lado del cual se encuentran.
Ejemplo:



c) Gli accordi si scrivono nella seguente estensione con una sola nota, quella dalla quale prendono il nome.

c) *All chords are signified by single notes which give their names to the chord.*

c) Los acordes se escriben con una sola nota, de la cual toman el nombre.



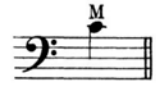
d) La specie degli accordi viene indicata con segni convenzionali posti sopra le note:
M Accordo Maggiore
m Accordo minore
7 Accordo di settima dominante
d Accordo di settima diminuita
Questa è la notazione internazionale. Ne esiste però un'altra di uso abbastanza frequente:
\+ Accordo Maggiore
— Accordo minore
S Accordo di settima dominante
7dim. Accordo di settima diminuita

d) *The various types of chord are signified by a conventional sign above the note:*
M Major chord
m Minor chord
7 Dominant Seventh chord
d Diminished Seventh chord
This is the international for chord. Actually there are other signs in usage:
\+ *Major chord*
— *Minor chord*
S Dominant Seventh chord
7dim Diminished Seventh chord

d) El género de los acordes está indicado con signos convencionales, puestos encima de la nota:
M Acorde mayor
m Acorde menor
7 Acorde de séptima dominanto
d Acorde de séptima disminuida
Esta és la notación internaciónal. Pero existe otra de uso bastante frecuente:
\+ Acorde Mayor
— Acorde menor
S Acorde de séptima dominante
7dim. Acorde de séptima disminuida

L'ACCORDO MAGGIORE

È il primo a fianco del basso fondamentale e si indica con la lettera M. Esempio:



Esercizio con bassi ed accordi simultanei da eseguire ben staccati. Tenendoli si provocherebbe un'eccessiva perdita d'aria dal mantice, e ne risulterebbe un suono troppo pesante.

THE MAJOR CHORD

This is indicated by a single note of the same name as its Fundamental bass and is indicated by M. Example:

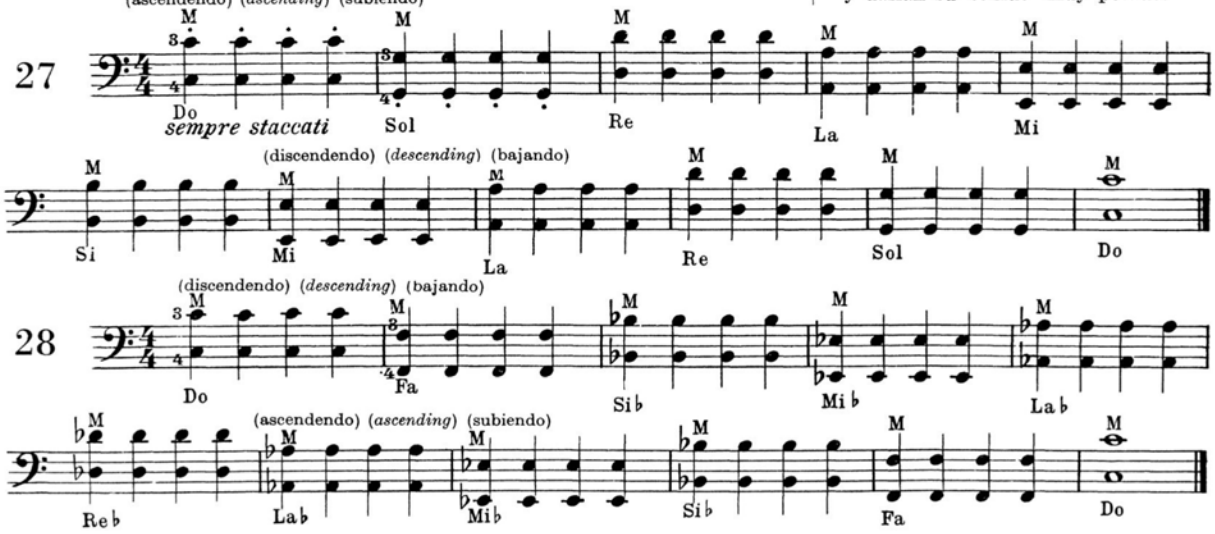
Exercise for using for both Fundamental Bass and Major chord. To be played staccato. There is no need to give excessive air to the bellows otherwise the resulting sound will be too loud.

EL ACORDE MAYOR

Es el primero al lado del bajo fundamental y se indica con la letra M. Ejemplo:

Ejercicio con bajos y acordes simultáneos. Ejecutarlos bien cortos, ya que de retenerlos demasiado provocarían excesiva pérdida de aire del fuelle y darían su sonido muy pesado.

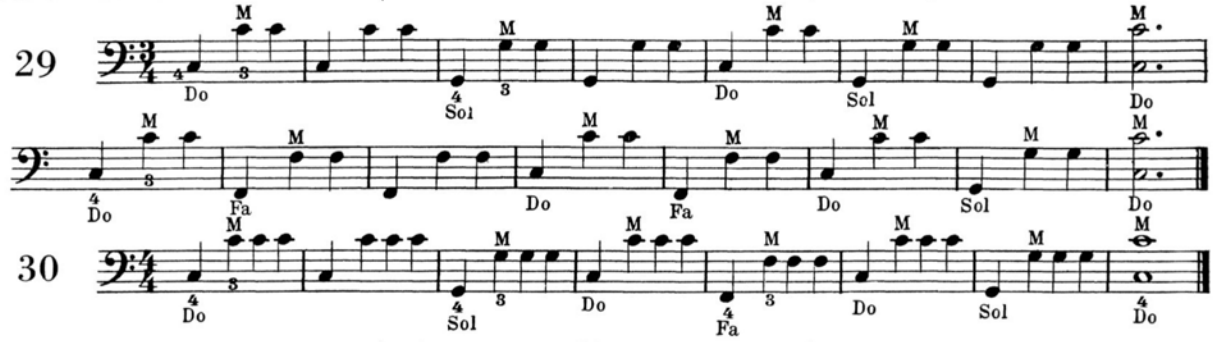
Invertire il mantice ogni due misure.
Change the direction of the bellows for each measure.
Cambiar la dirección del fuelle cada dos compases.



Ripetere più volte e farne un esercizio giornaliero eseguendolo a memoria.
È un esercizio utile per la conoscenza delle tonalità e per l'impostazione della mano sinistra.

This exercise should be repeated several times a day until it can be played from memory.
It is very useful to get the lefthand used to being in the correct position.

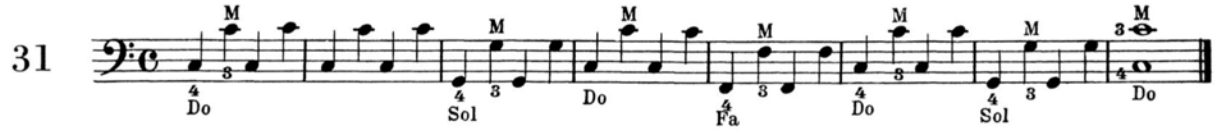
Repetir el ejercicio tantas veces como sea necesario hasta saberlo de memoria. Es un ejercicio muy conveniente para el conocimiento de las tonalidades y para la colocacion de la mano izquierda.



Tempo ordinario (la notazione è = a $\frac{4}{4}$

Common Time. 4/4
Four beats to the measure.

Compás corriente o compasillo (la notacion es = a $\frac{4}{4}$



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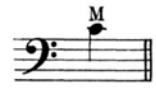

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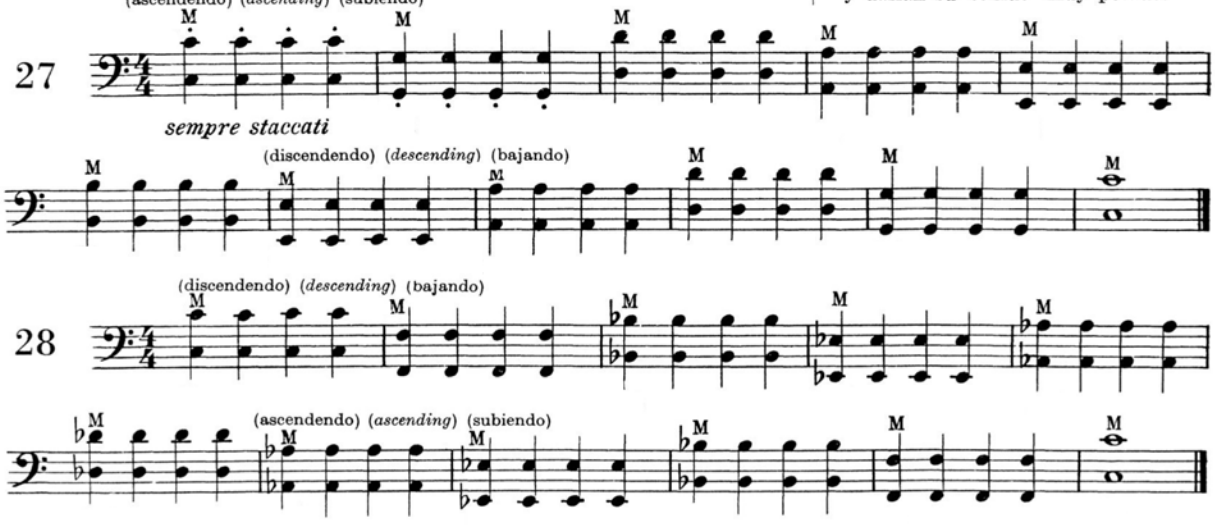
Cambiar la dirección del fuelle cada dos compases.



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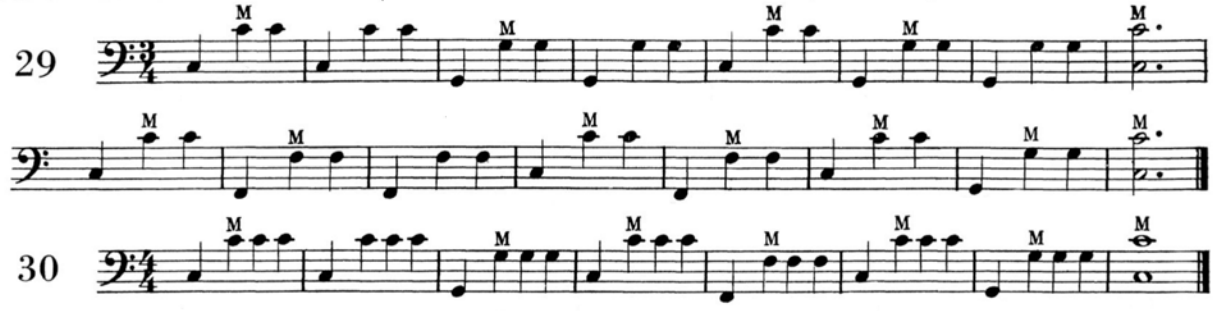

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Common Time. 4/4
Four beats to the measure.

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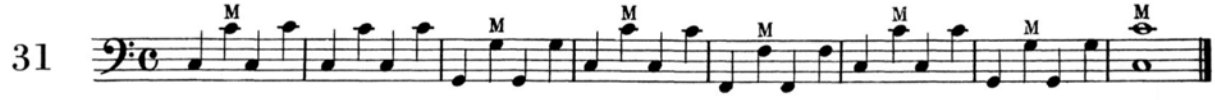


CAPITOLO III — *CHAPTER III* — CAPÍTULO III

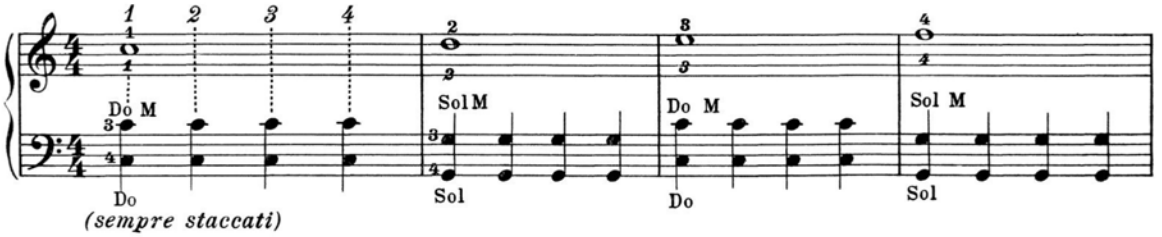
ESERCIZI A MANI UNITE — *EXERCISES FOR BOTH HANDS* — EJERCICIOS A MANOS JUNTAS

Gradi congiunti con accompagnamenti diversi. | *Successive notes with bass accompaniment.* | Movimiento por grados conjuntos con accompañamientos diversos.

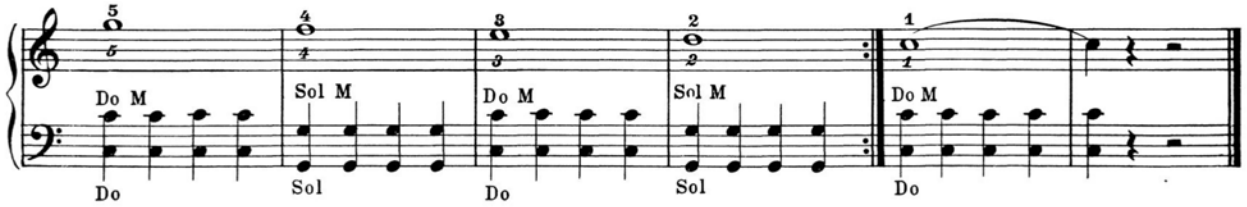
Invertire il mantice ogni due misure.
Change the direction of the bellows for each measure.
Cambiar la dirección del fuelle cada dos compases.

Contare - *Count* - Contar

32

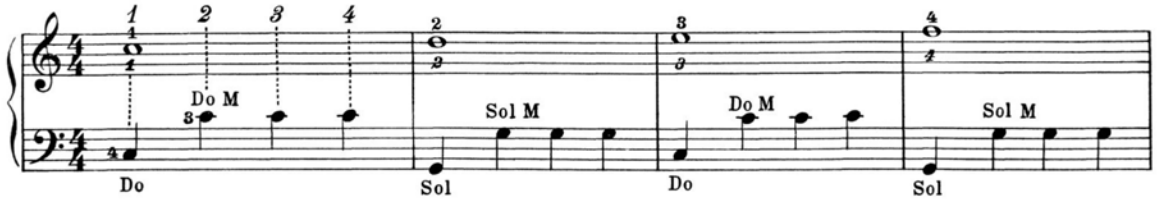


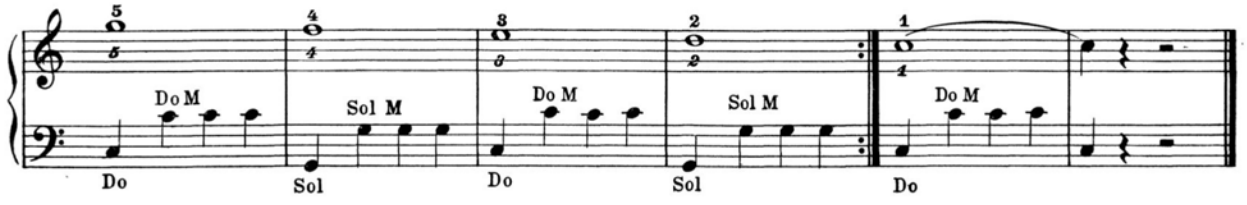
(sempre staccati)



Contare - *Count* - Contar

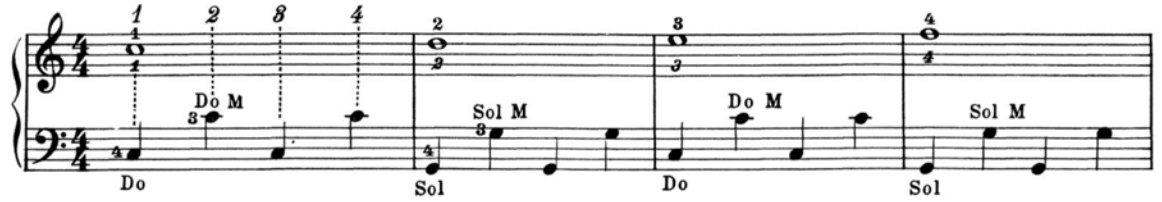
33

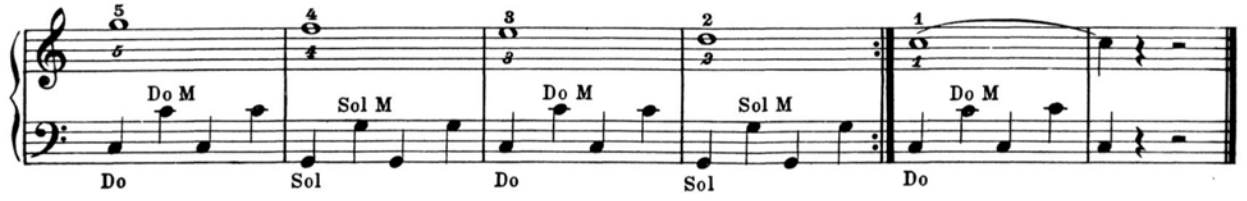




Contare - *Count* - Contar

34





CAPITOLO III

ESERCIZI A MANI UNITE

Gradi congiunti con accompagnamenti diversi.

CHAPTER III

EXERCISES FOR BOTH HANDS

Successive notes with bass accompaniment.

CAPÍTULO III

EJERCICIOS A MANOS JUNTAS

Movimiento por grados conjuntos con accompañamientos diversos.

Invertire il mantice ogni due misure.
Change the direction of the bellows for each measure.
Cambiar la dirección del fuelle cada dos compases.

32

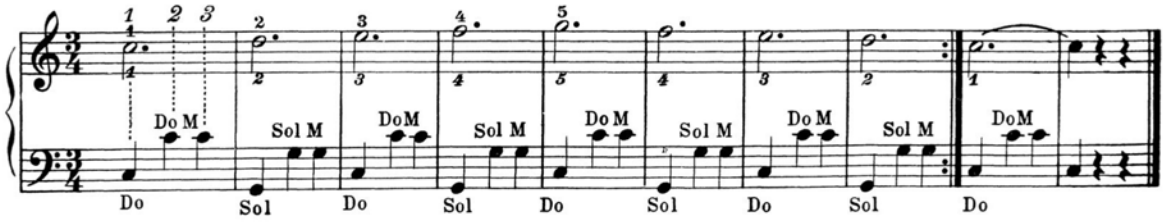
(sempre staccati)

33

34

Contare - *Count* - Contar

35



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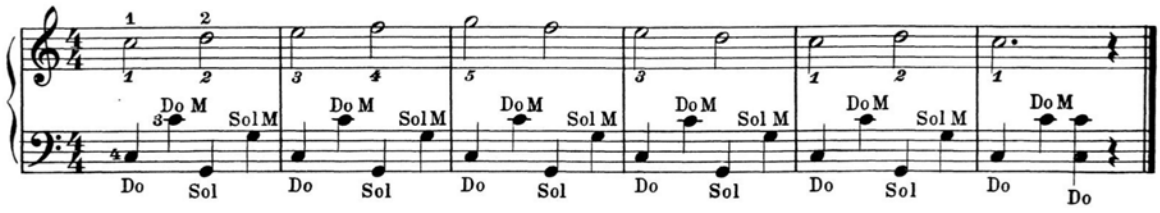

ESERCIZI CON NOTE ALTERNATE — ***EXERCISES WITH ALTERNATE NOTES*** — **EJERCICIOS CON NOTAS ALTERNADAS**

Invertire il mantice ogni due misure.
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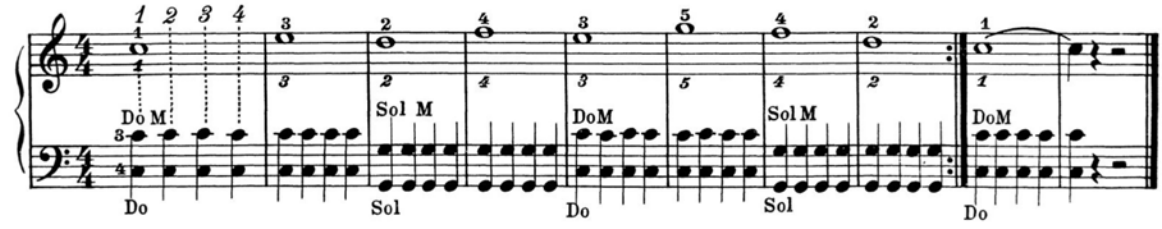
Cambiar la dirección del fuelle cada dos compases.

Contare - *Count* - Contar

37



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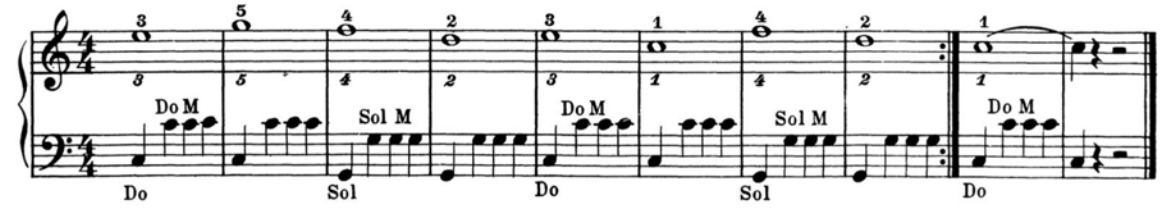

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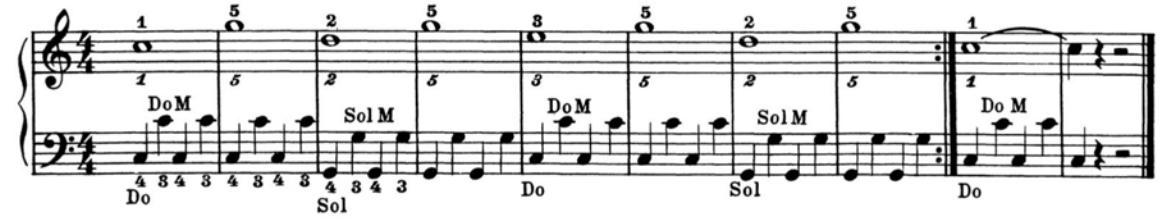

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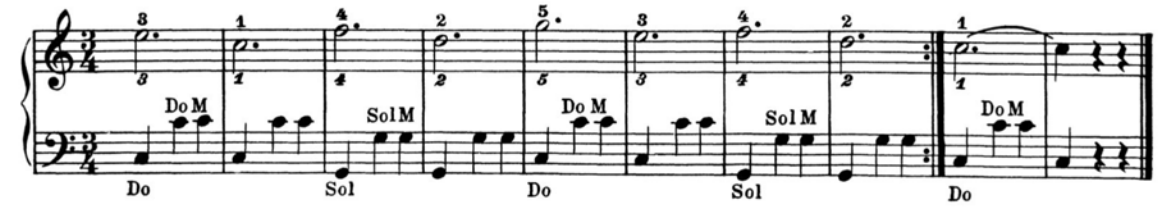

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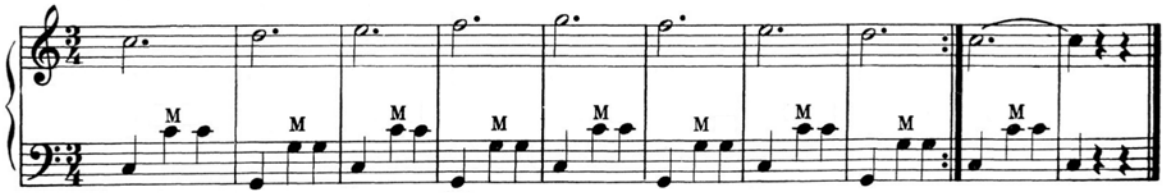

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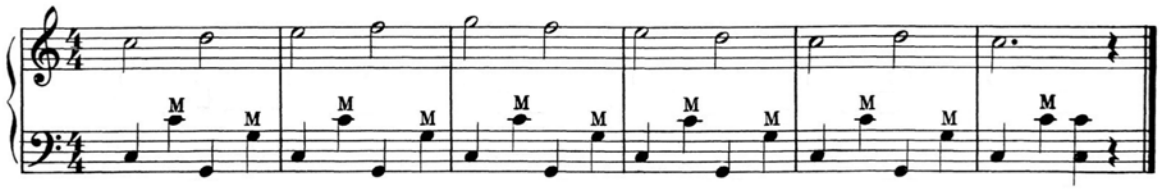

ESERCIZI
CON NOTE ALTERNATE

EXERCISES
WITH ALTERNATE NOTES

EJERCICIOS
CON NOTAS ALTERNADAS

Invertire il mantice ogni due misure.
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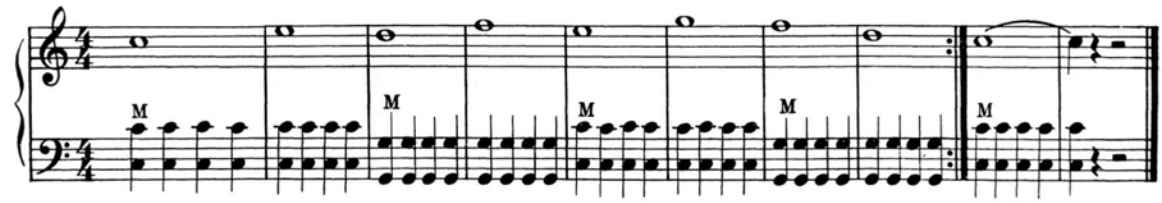
Cambiar la dirección del fuelle cada dos compases.

37



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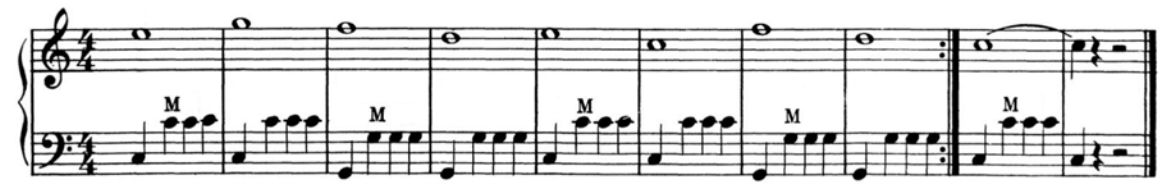

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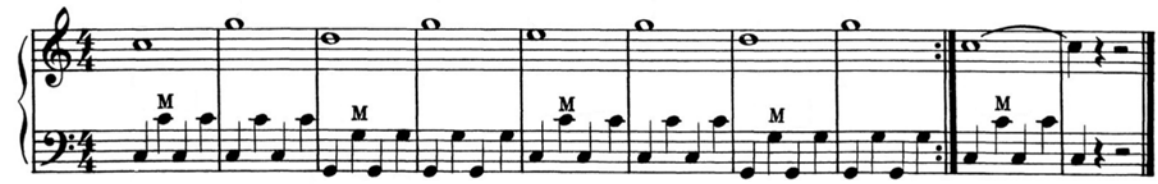

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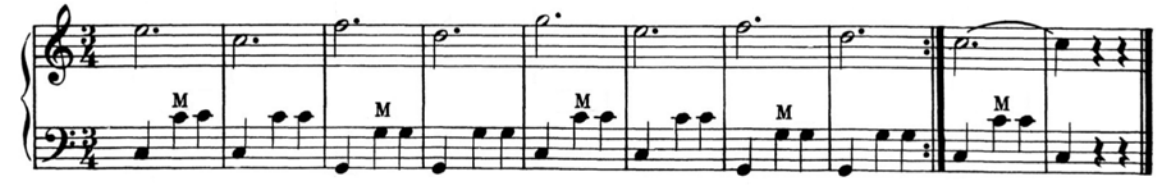
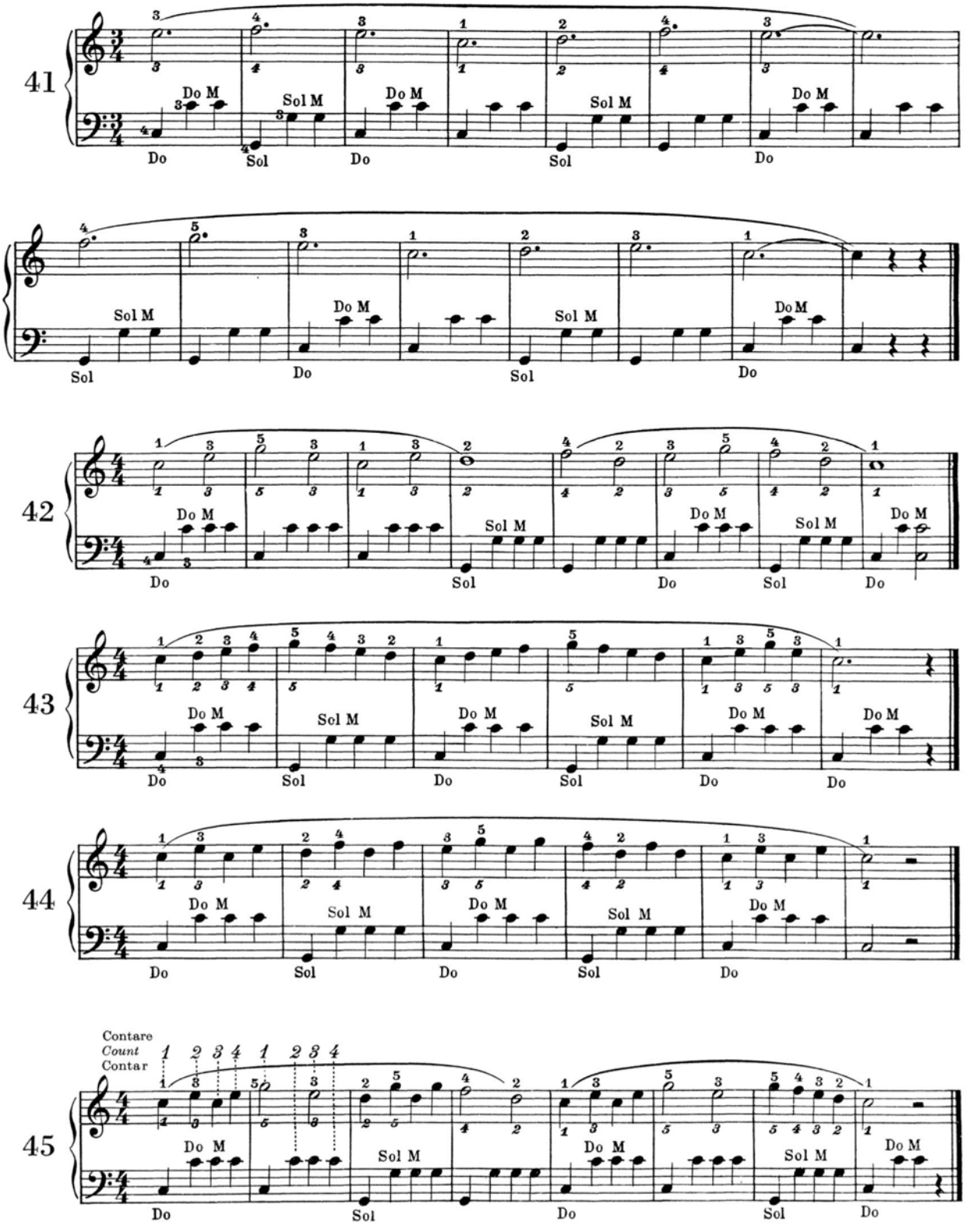


STUDIETTI MELODICI SULLE 5 NOTE | ***LITTLE MELODIC STUDIES ON FIVE NOTES*** | **PEQUEÑOS ESTUDIOS MELODICOS SOBRE 5 NOTAS**



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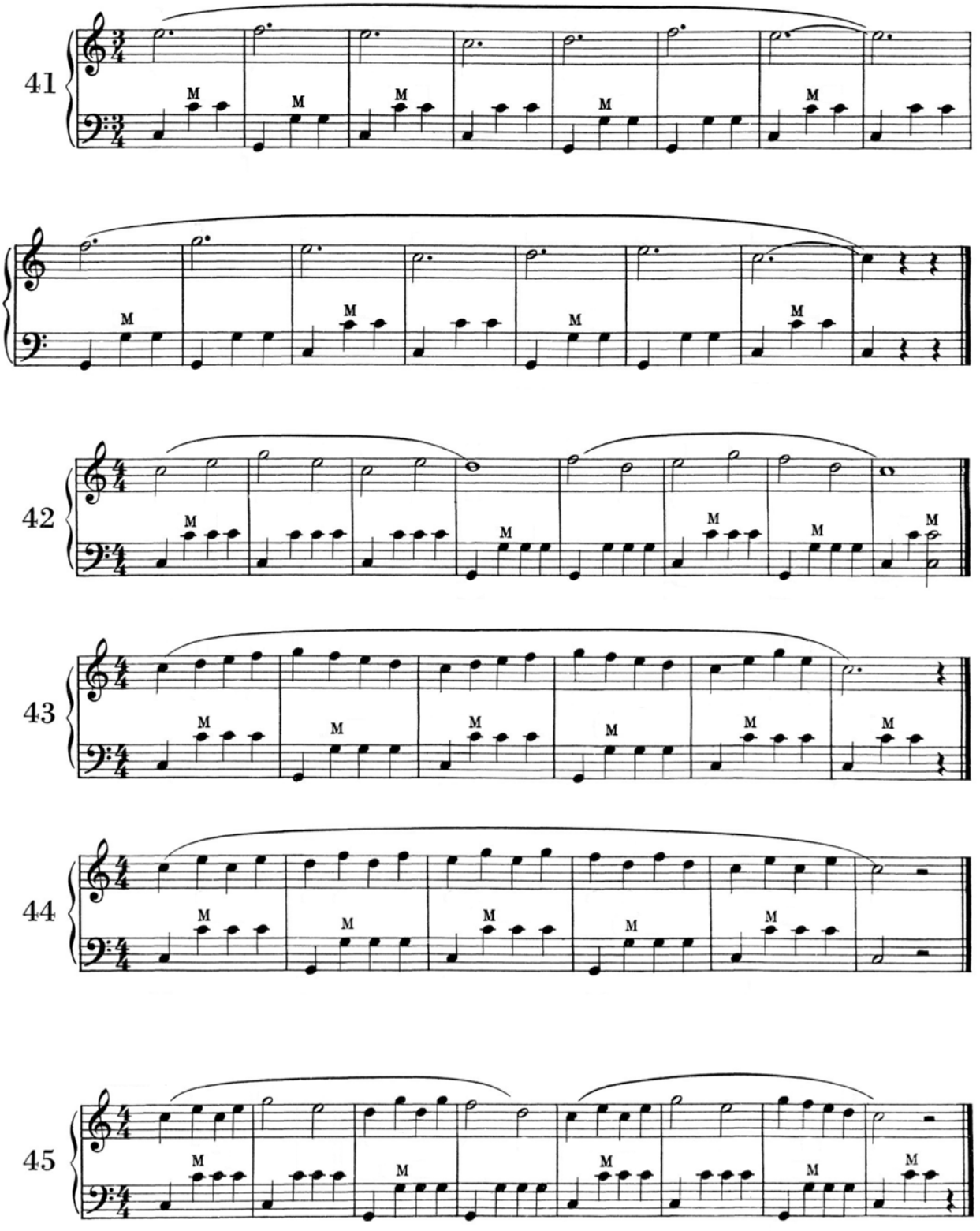

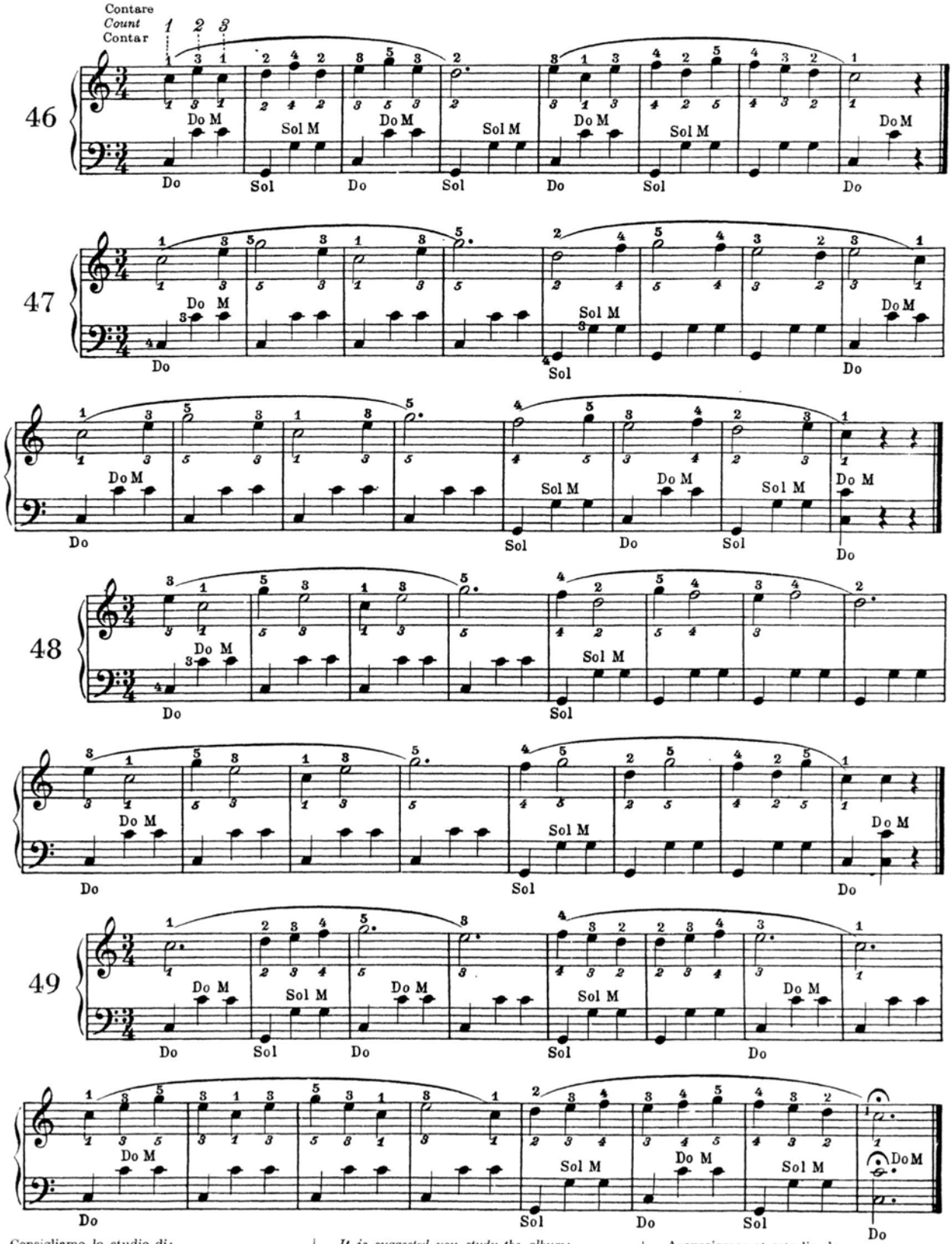

Consigliamo lo studio di:
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Aconsejamos el estudio de:
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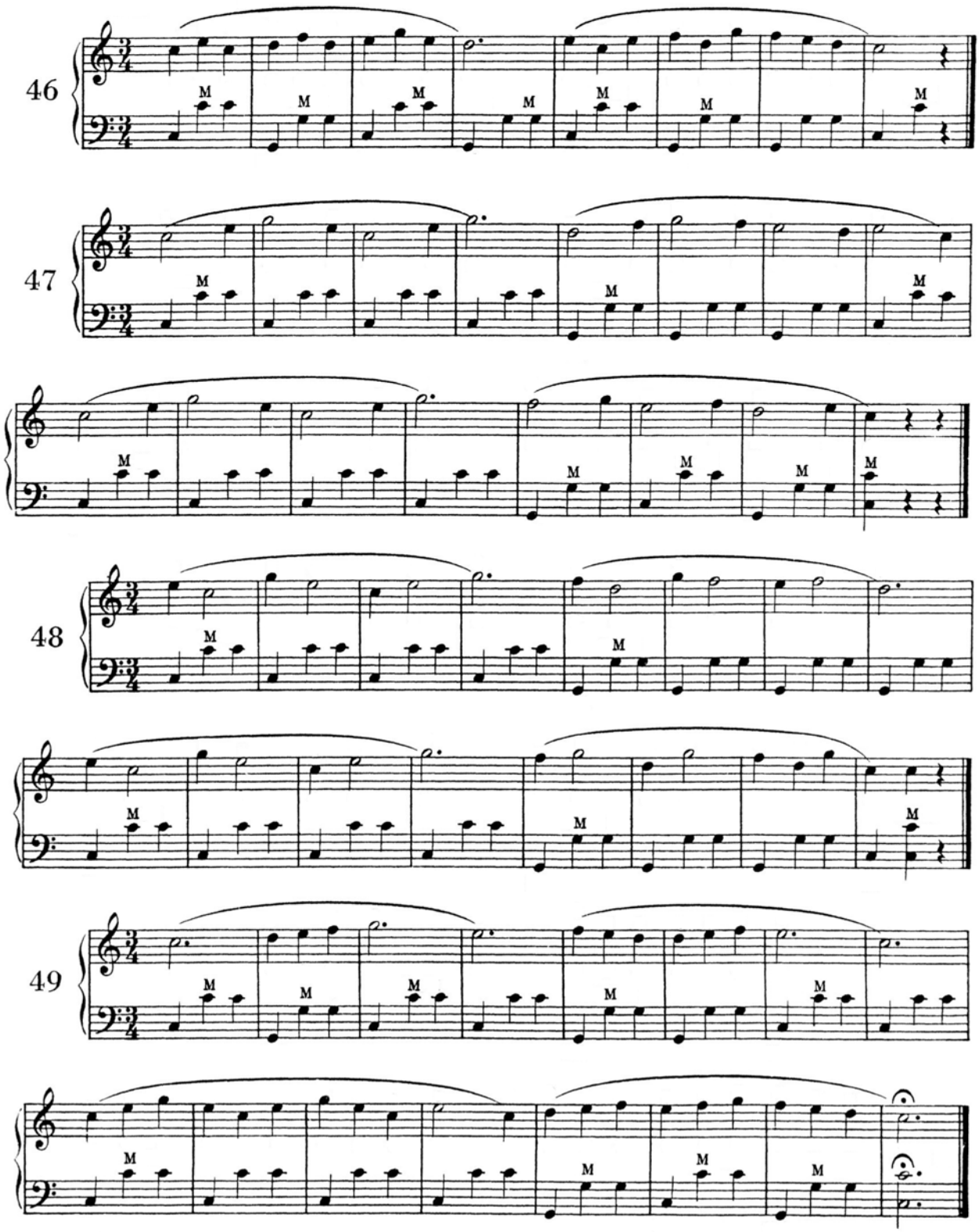

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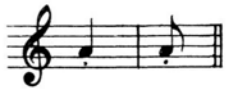
CAPITOLO IV

STACCATO E LEGATO
(MANO DESTRA)

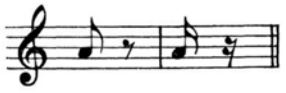
LO STACCATO

a) Una nota staccata è indicata con un puntino posto sopra o sotto la nota.
Questa diventa brevissima, qualunque sia il suo valore.

si scrive
as written
se escribe



si esegue
as played
se ejecuta



b) *Esecuzione.* Lo staccato si può eseguire in due modi:
Staccato di dito. Mano ferma, dita sempre appoggiate ai tasti.
Il dito che deve agire batte leggermente il tasto lasciandolo subito risalire.
Polso e braccia sempre morbidi.
Staccato di polso: Mano appoggiata alla tastlera, dita ferme.
Sollevare la mano flettendo il polso e lasciarla ricadere percuotendo il tasto con movimento rapido, quindi risollevarla immediatamente. (Il dito destinato a premere il tasto deve essere rigido quel tanto che basta per vincere la resistenza del tasto stesso).

c) Eseguire i seguenti esercizì in tutti e due i modi:

CHAPTER IV

STACCATO AND LEGATO
(*RIGHTHAND*)

STACCATO

a) *A staccato note is one which has a dot over it. This means the note has to be played short, whatever its value.*

b) Execution: *A staccato note can be played in two ways:*
Finger staccato. *The hand is in a position of rest, fingers on the keys. A finger strikes a note and immediately releases it.*
The wrist and arm should be kept supple.
Wrist staccato. *The hand is positioned over the keyboard, fingers at rest. The hand is lifted pivoting at the wrist. The wrist is bent so that a finger strikes a note and raised again immediately.*
(*The finger which is to play the staccato note should be slightly tensed and offer only a slight resistance to the note*).

c) *The following exercises are all played staccato, first with the finger and then with the wrist movement.*

CAPÍTULO IV

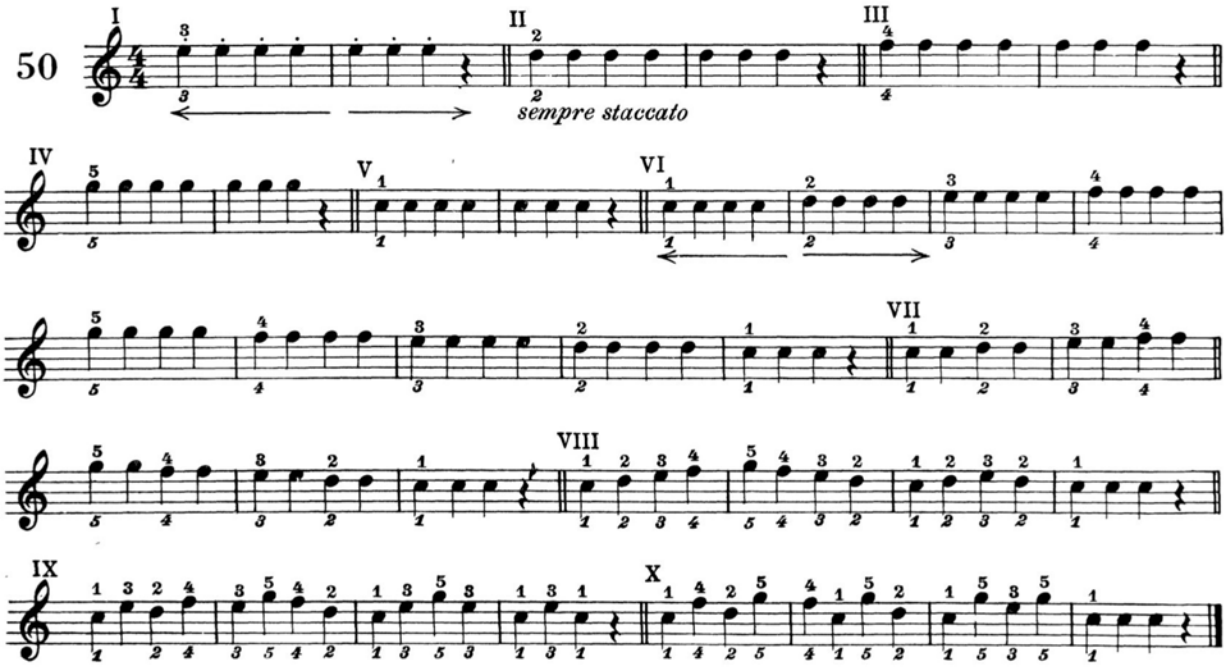
STACCATO Y LIGADO
(MANO DERECHA)

EL STACCATO

a) Una nota picada se indica con un puntito puesto por encima o debajo de la nota. La nota picada se ejecuta muy corta, cualquiera que sea su valor.

b) *Ejecución.* El picado se puede ejecutar de dos formas:
El picado digital. Mano parada y dedos apoyados a la tecla.
El dedo que debe moverse pulsa con ligereza la tecla, dejándola subir inmediatamente.
Muñeca y brazos siempre suaves.
El picado de muñeca. Mano apoyada sobre el teclado.
Dedos parados y subiendo y bajando la muñeca, pulsando la tecla con movimiento rápido y levantarla inmediatamente. (El dedo destinado a pulsar la tecla debe ser lo bastante potente para vencer la resistencia de la misma tecla).

c) Seguir los seguientes ejercicios en las dos formas:



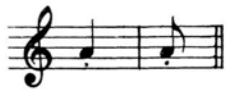
CAPITOLO IV

STACCATO E LEGATO
(MANO DESTRA)

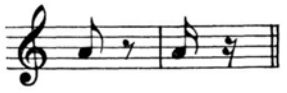
LO STACCATO

a) Una nota staccata è indicata con un puntino posto sopra o sotto la nota.
Questa diventa brevissima, qualunque sia il suo valore.

si scrive
as written
se escribe



si esegue
as played
se ejecuta



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CAPÍTULO IV

STACCATO Y LIGADO
(MANO DERECHA)

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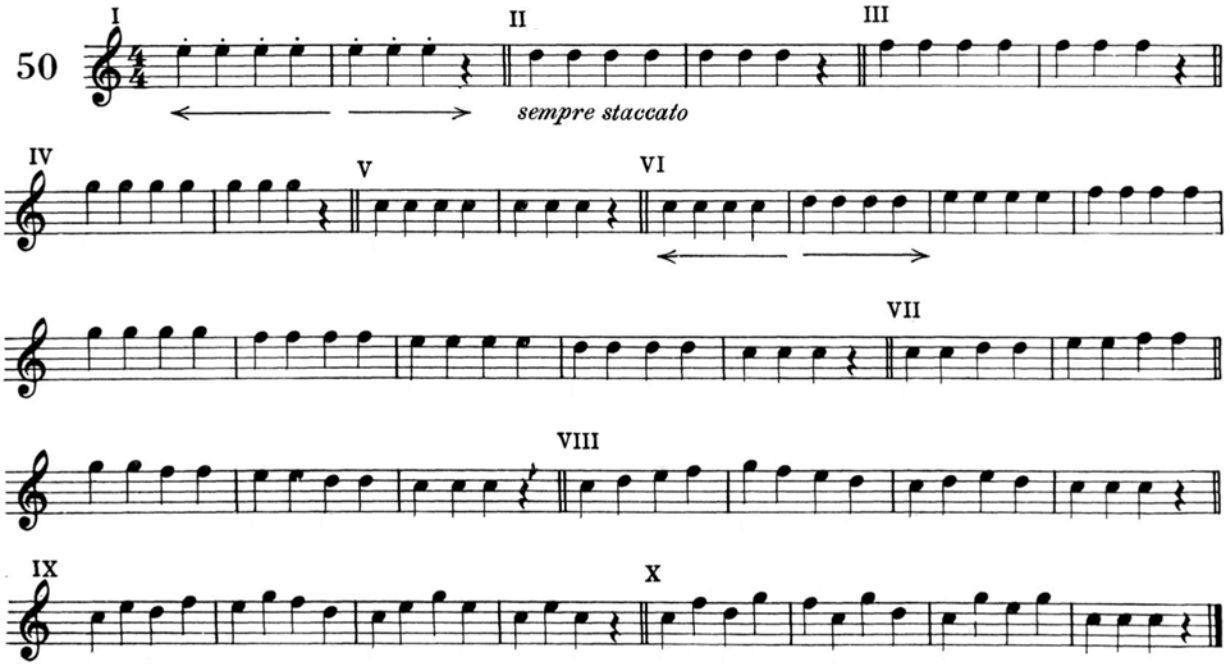
c) Seguir los seguientes ejercicios en las dos formas:



IL LEGATO E IL FRASEGGIO

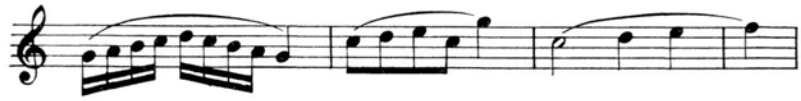
a) I più note legate si indicano con una *Legatura di suono* che le abbraccia. (Non confondere la legatura di suono con quella di valore). Tali note si eseguono senza alcuna interruzione, qualunque sia il loro valore e numero.

LEGATO AND PHRASING

a) *Several nates can be included by a* Ligature, *a long curved line. (Do not confuse this with a Tie). Notes included in this ligature are played evenly and without interruption no matter what their values or number.*

EL LIGADO Y EL FRASEO

a) Varias notas ligadas se indican con una *Ligadura de acentuación* que las une. (Procurar no confundir la ligadura de acentuación con la ligadura de valor). Las primeras se tocan sin interrupción, cualquiera que sean sus números y valores.



b) Il legato si esegue senza alzare la mano e, se possibile, senza invertire il mantice durante la legatura.

c) L'applicazione della legatura di suono, dà luogo a incisi e frasi musicali. Ecco dei piccoli esercizi per il fraseggio.

b) *Legato is played without raising the hand, and, if possible, without reversing the direction of the belows, for notes included in the phrase to be so played.*

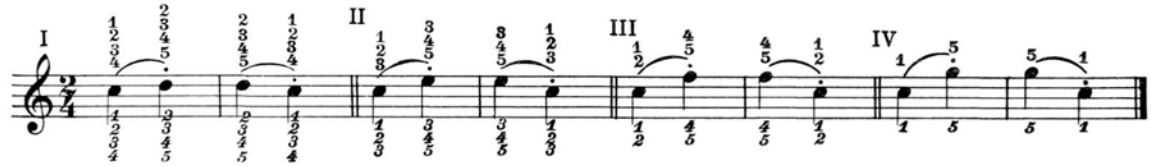
c) *The use of the Ligature binds together musical phrase. Here are some little exercises on phrasing:*

b) El ligado se ha de hacer sin levantar la mano y, a ser posible en una misma dirección del fuelle.

c) La aplicación de la ligadura de acentuación permite mejor el fraseo musical. He aquí algunos ejercicios para el fraseo:

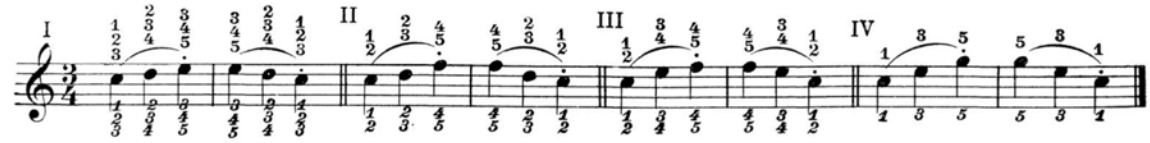
Inciso di due note (legato a due) - *Two notes legato* - Ligadura de dos notas

51



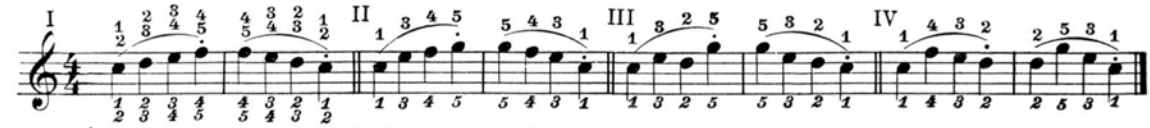
Inciso di tre note (legato a tre) - *Three notes legato* - Ligadura de tres notas

52



Inciso di quattro note (legato a quattro) - *Four notes legato* - Ligadura de cuatro notas

53



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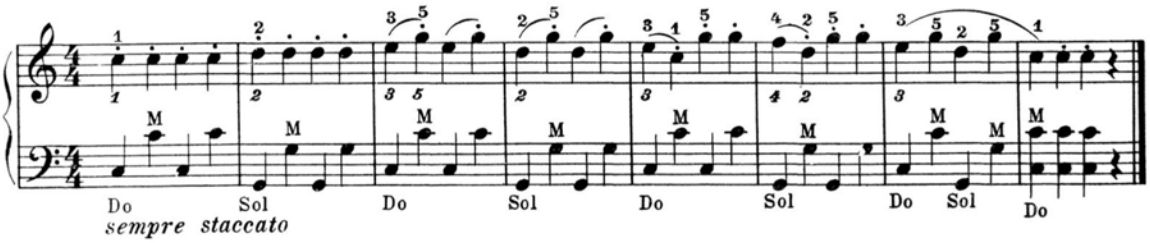
ESERCIZI RIASSUNTIVI — *RECAPITULATORY EXERCISES* — EJERCICIOS DE RECAPITULACIÓN

54



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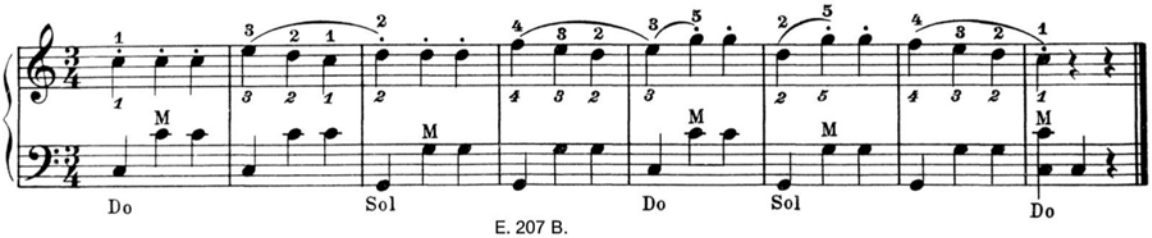

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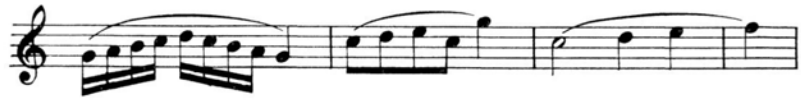

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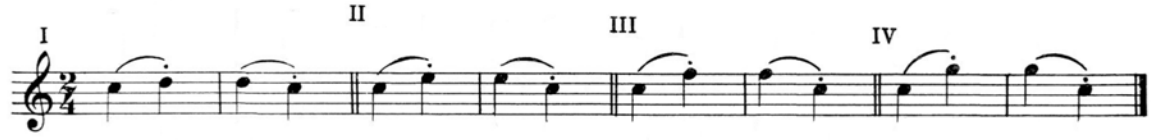

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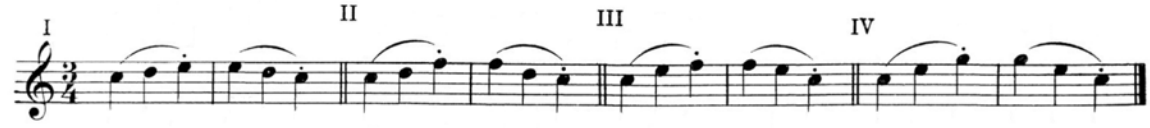
52



Inciso di quattro note (legato a quattro) - *Four notes legato* - Ligadura de cuatro notas

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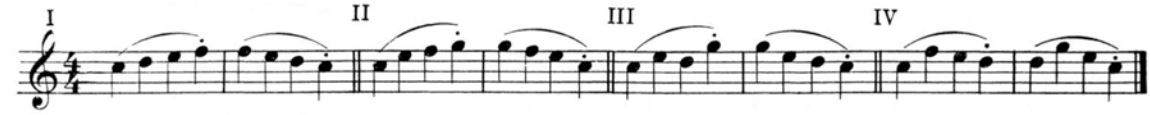

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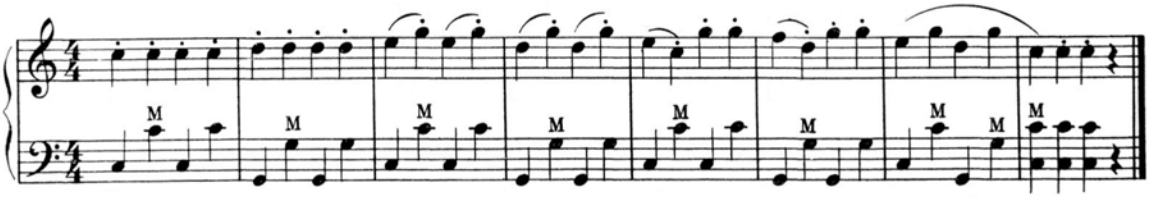
ESERCIZI RIASSUNTIVI — *RECAPITULATORY EXERCISES* — EJERCICIOS DE RECAPITULACIÓN

54



sempre staccato

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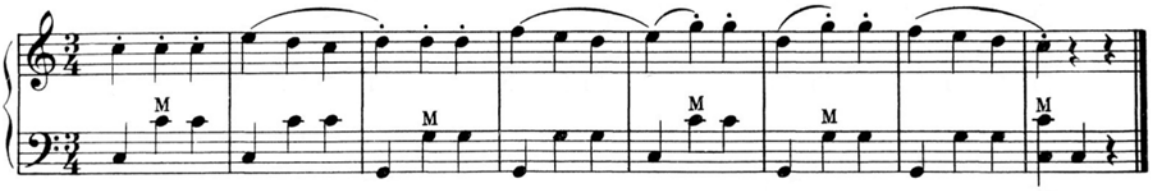
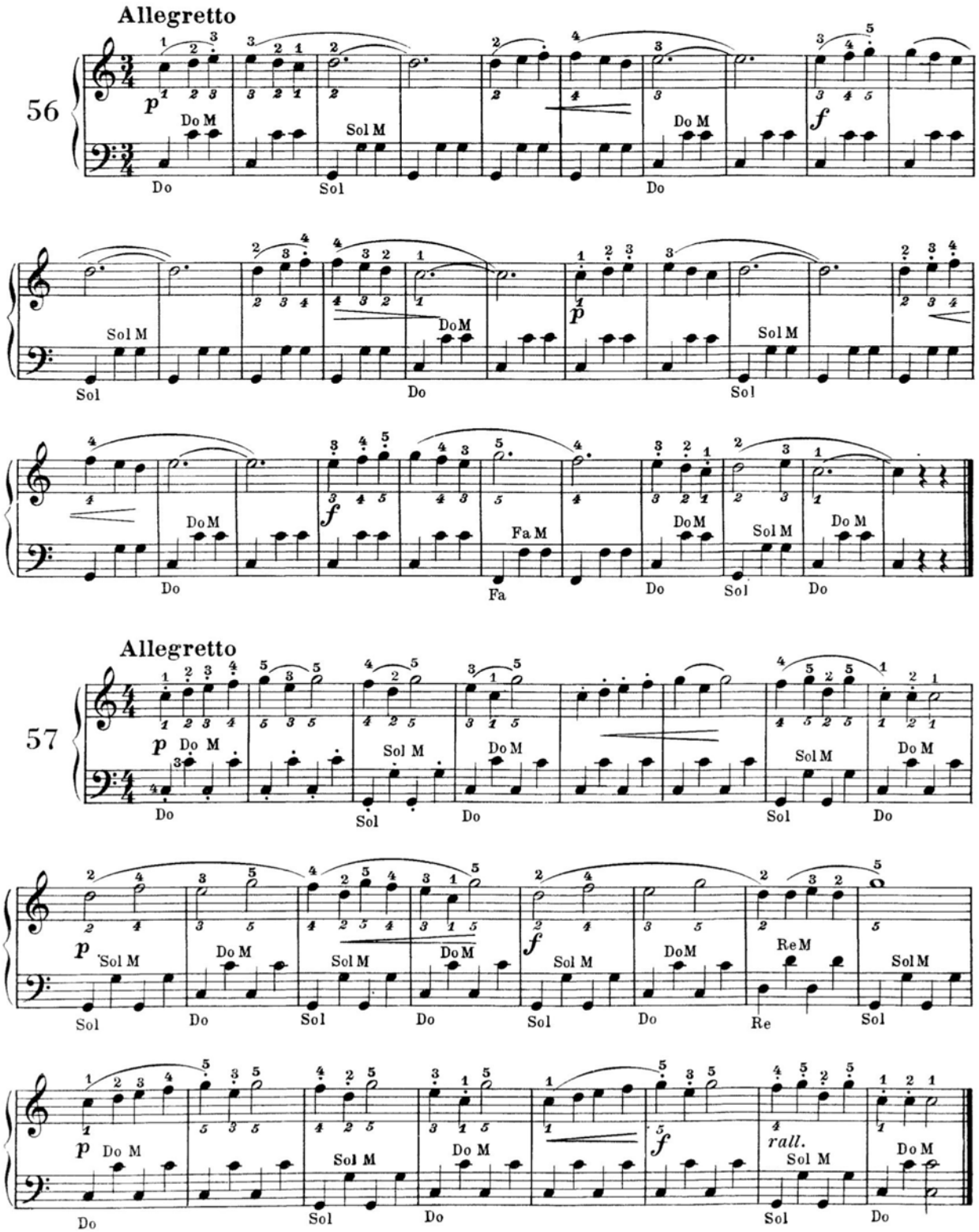


STUDIETTI RICREATIVI

LITTLE RECREATIONAL STUDIES

PEQUEÑOS ESTUDIOS RECREATIVOS



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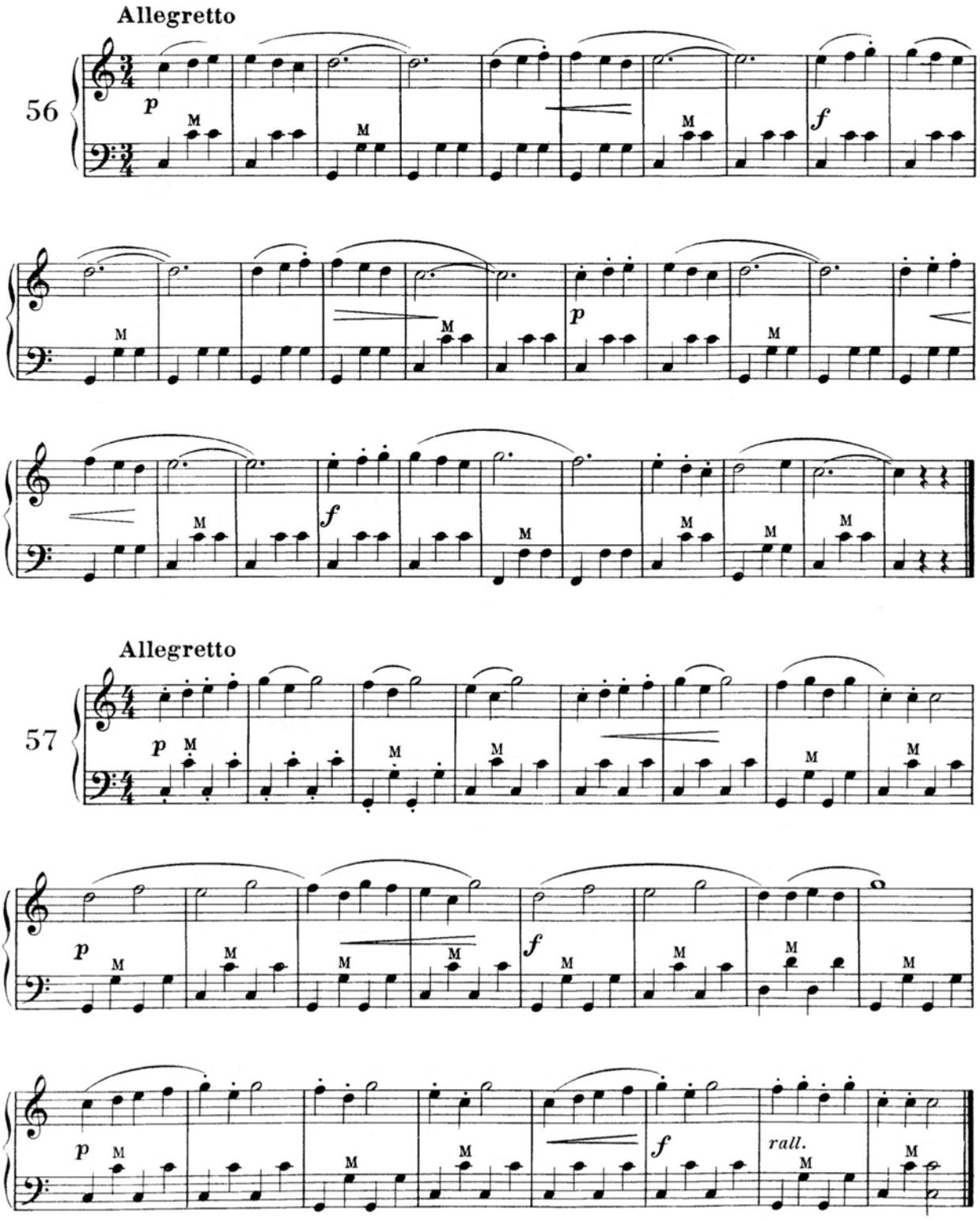

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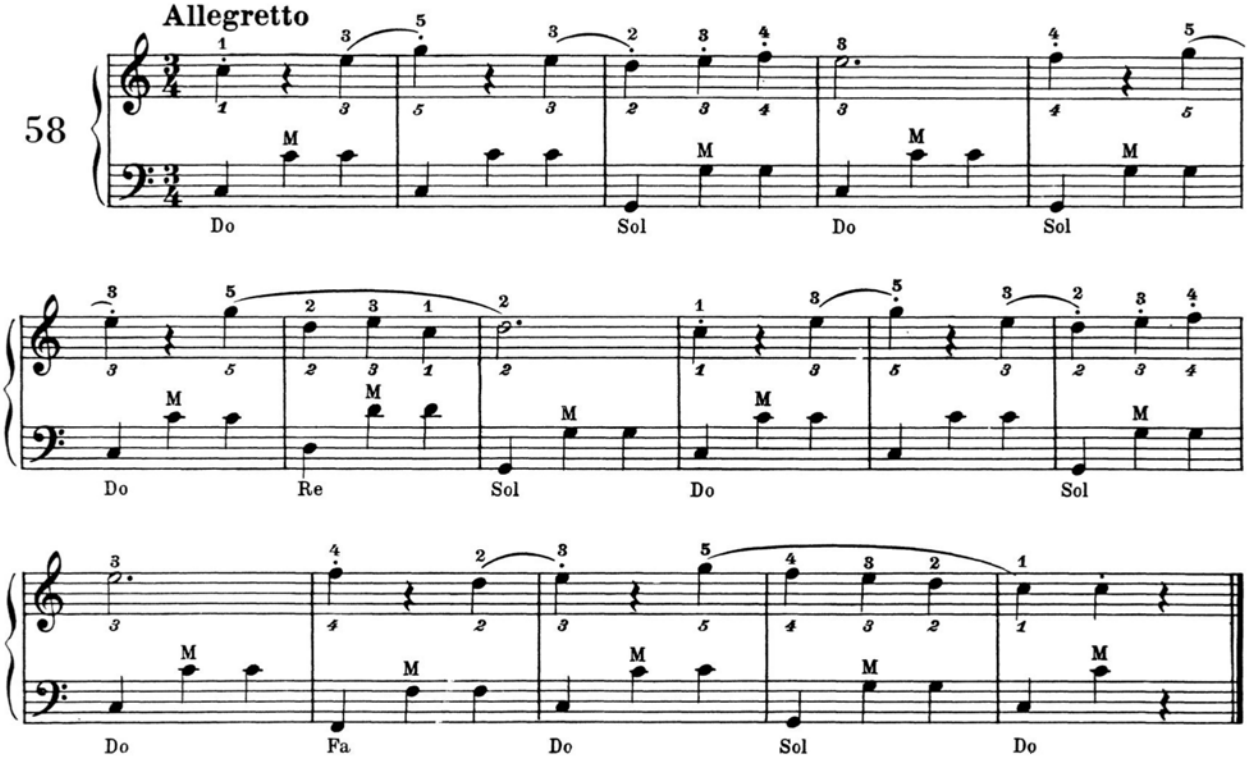
Allegretto
Do
Sol
Do
Sol
Do
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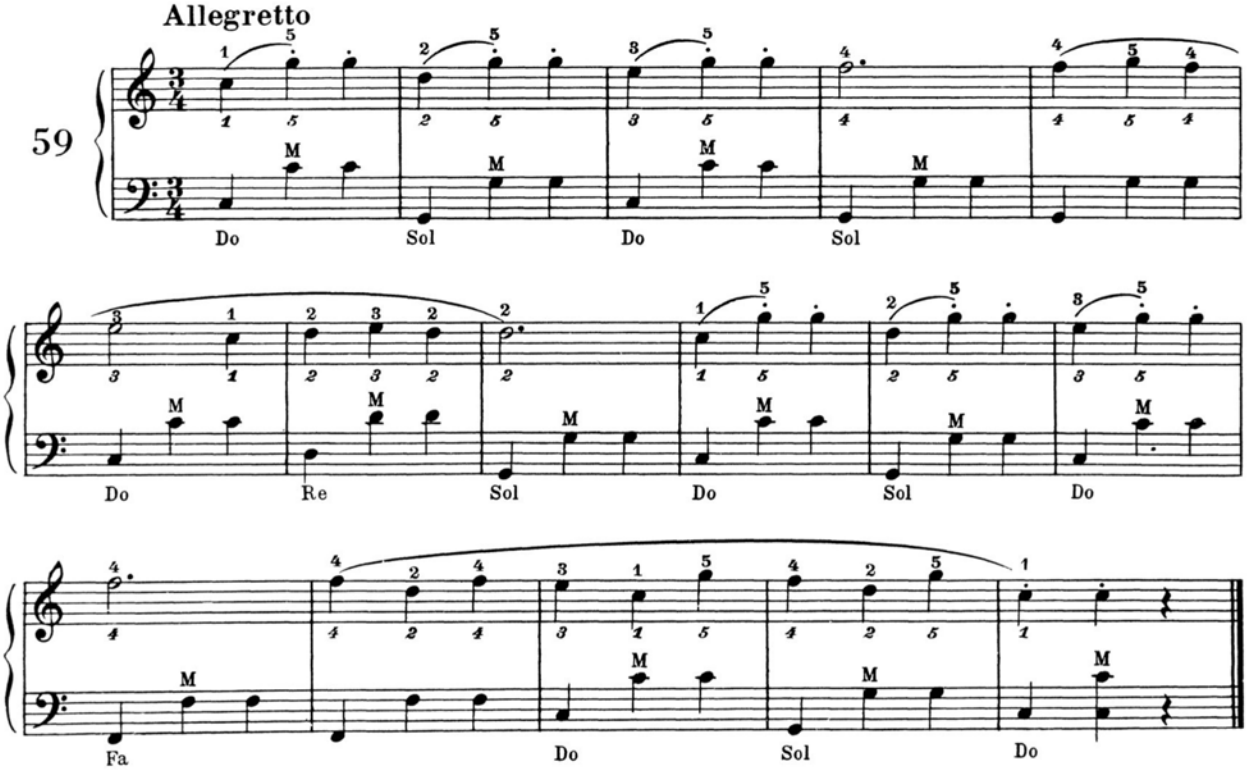
Sol
Do
Sol
Do
Fa
Do
Sol
Do

59


Allegretto
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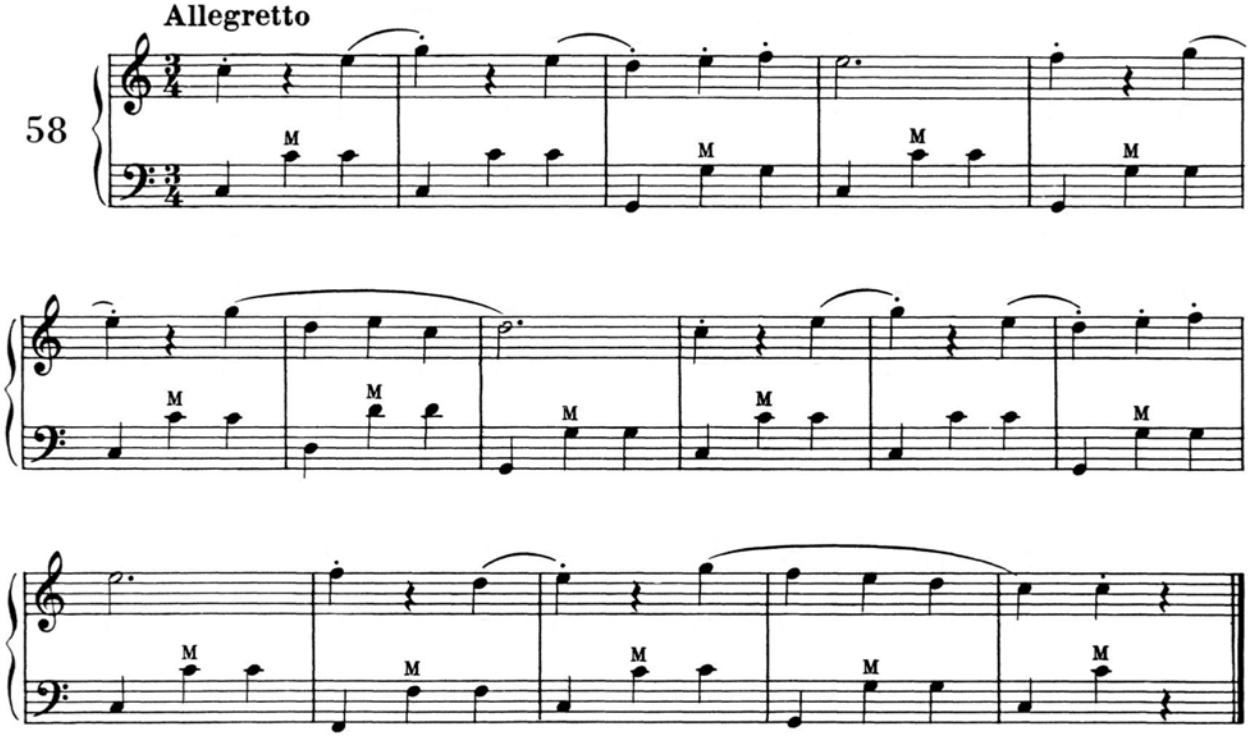
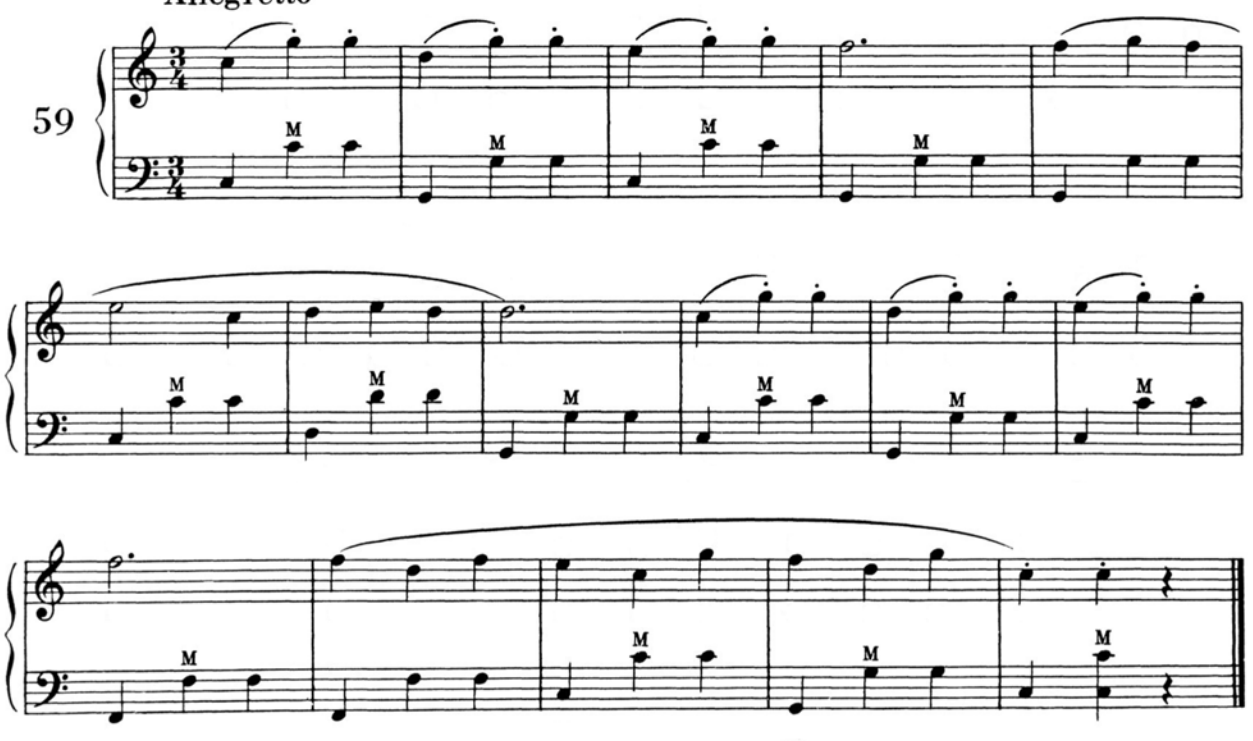
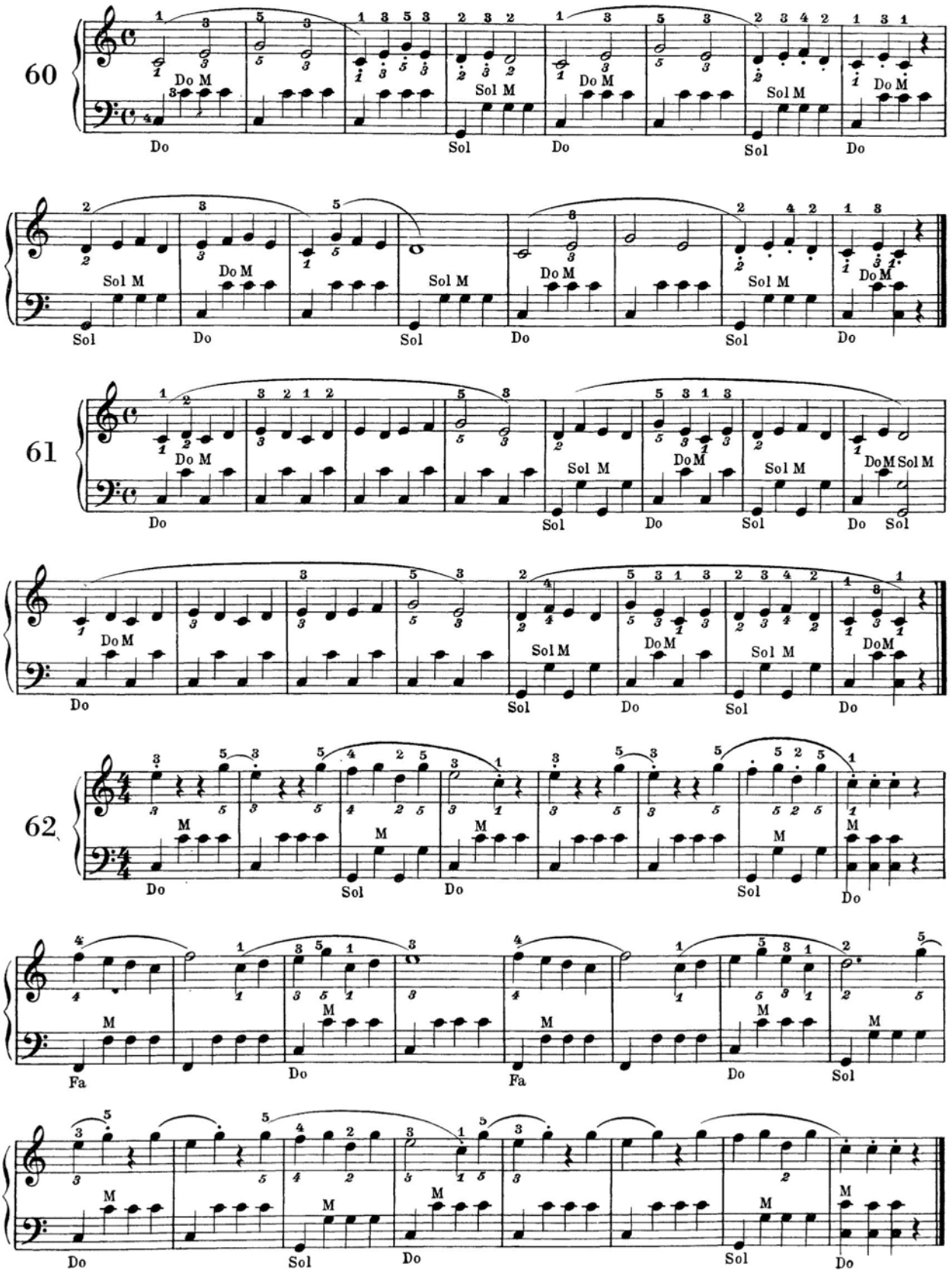
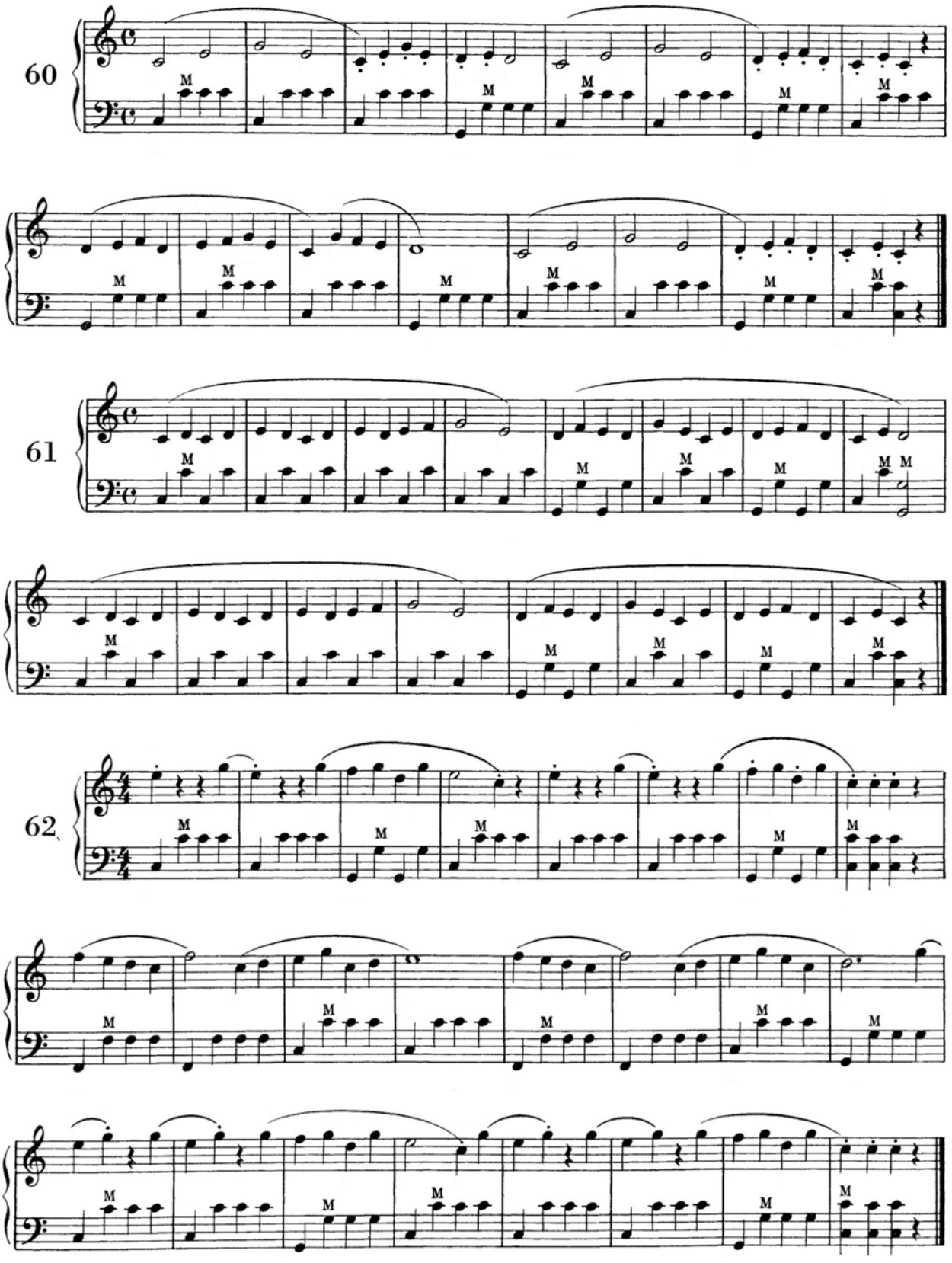
58 **Allegretto**



59 **Allegretto**




60
Do M
Sol M
61
62
M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61
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CAPITOLO V

ALLARGAMENTI E STRINGIMENTI
(MANO DESTRA)

Allargamenti e stringimenti consistono nelle esecuzioni di note che non si trovano in corrispondenza delle dita nella posizione normale delle cinque note. Esempio:

CHAPTER V

EXTENSIONS AND CONTRACTIONS
(*RIGHTHAND*)

Stretches and contractions consist of playing the notes which do not correspond to the normal position of the fingers. Example:

CAPÍTULO V

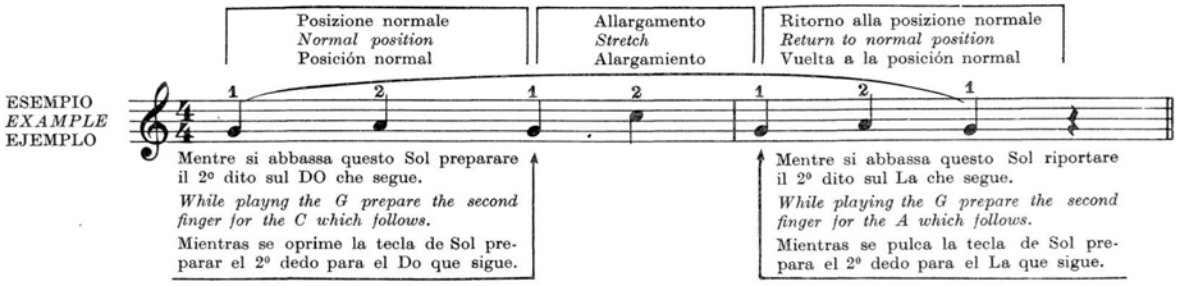
ALARGAMIENTOS Y ENCOGIMIENTOS
(MANO DERECHA)

El alargamiento y el encogimiento consisten en la ejecución de notas que no se encuentran en correspondencia con los dedos en la posición normal de las cinco notas. Ejemplo:

È utilissimo eseguire questi esercizi con la preparazione seguente:

It is very useful to play these exercises with the following preparation:

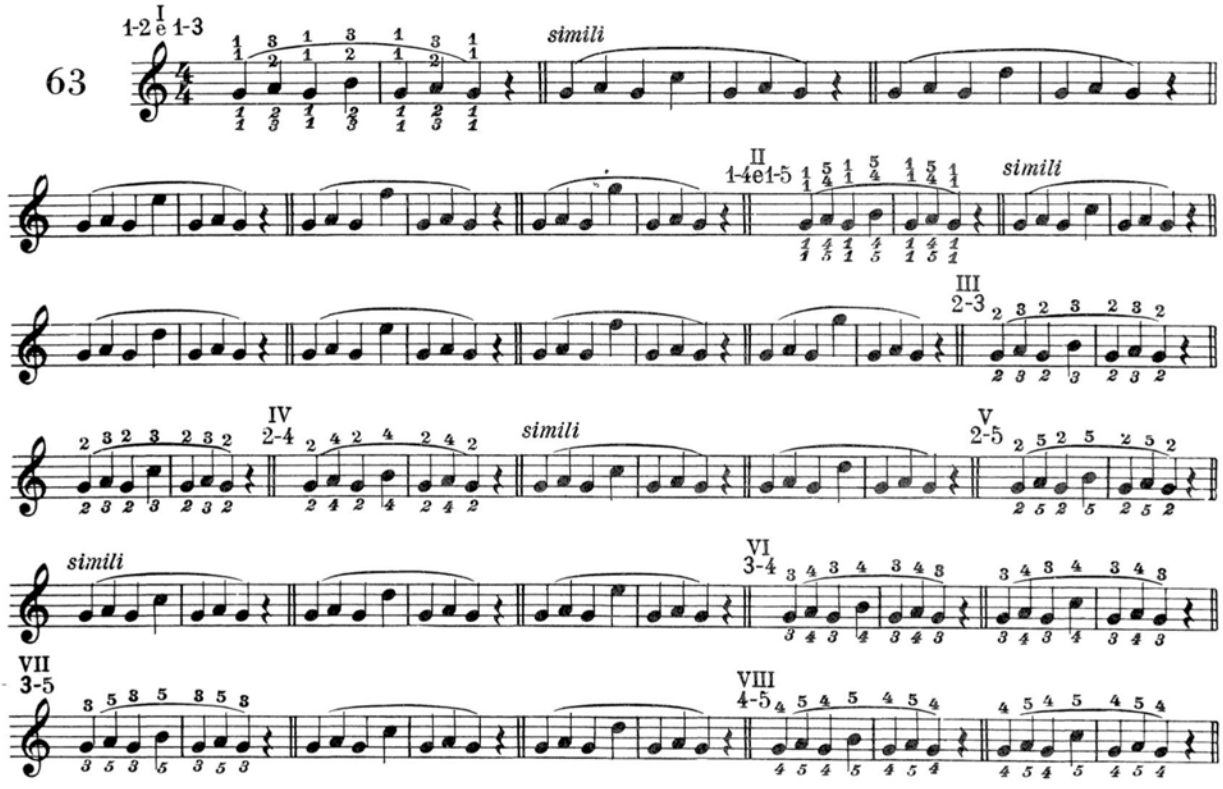
Es utilisimo seguir estos ejercicios con la preparaciòn siguiente:



Eseguire molte volte ogni esercizio fino ad ottenere confidenza con gli spostamenti della mano.

Play these exercises several times in order to familiarise yourself with the positions of the hand.

Ejecutar muchas veces cada ejercicio para acostumbrarse en las mutaciones de la mano.



CAPITOLO V

ALLARGAMENTI E STRINGIMENTI
(MANO DESTRA)

Allargamenti e stringimenti consistono nelle esecuzioni di note che non si trovano in corrispondenza delle dita nella posizione normale delle cinque note. Esempio:

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EXTENSIONS AND CONTRACTIONS
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(MANO DERECHA)

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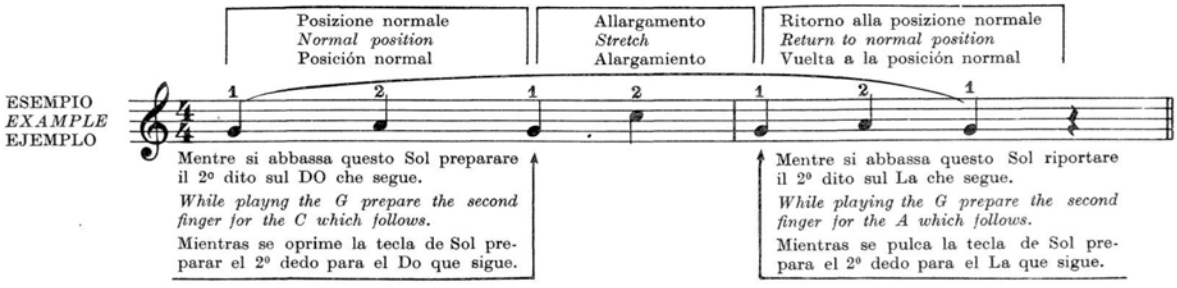

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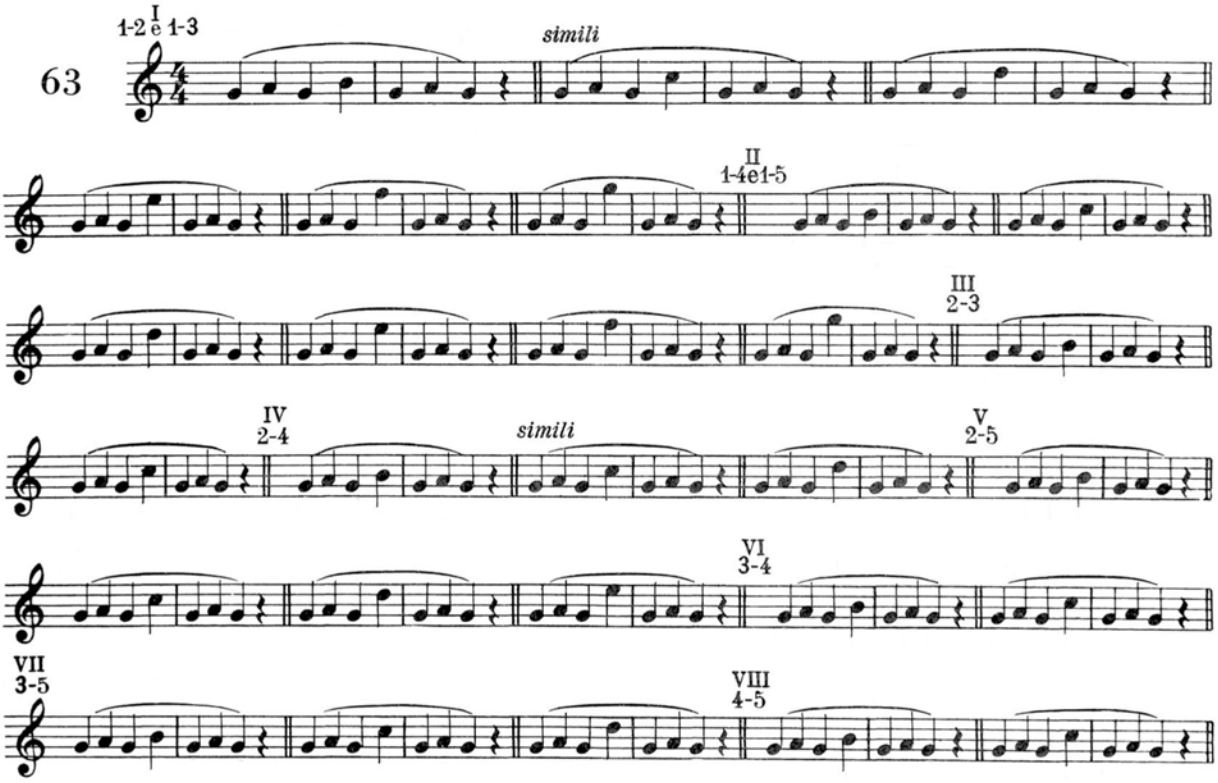
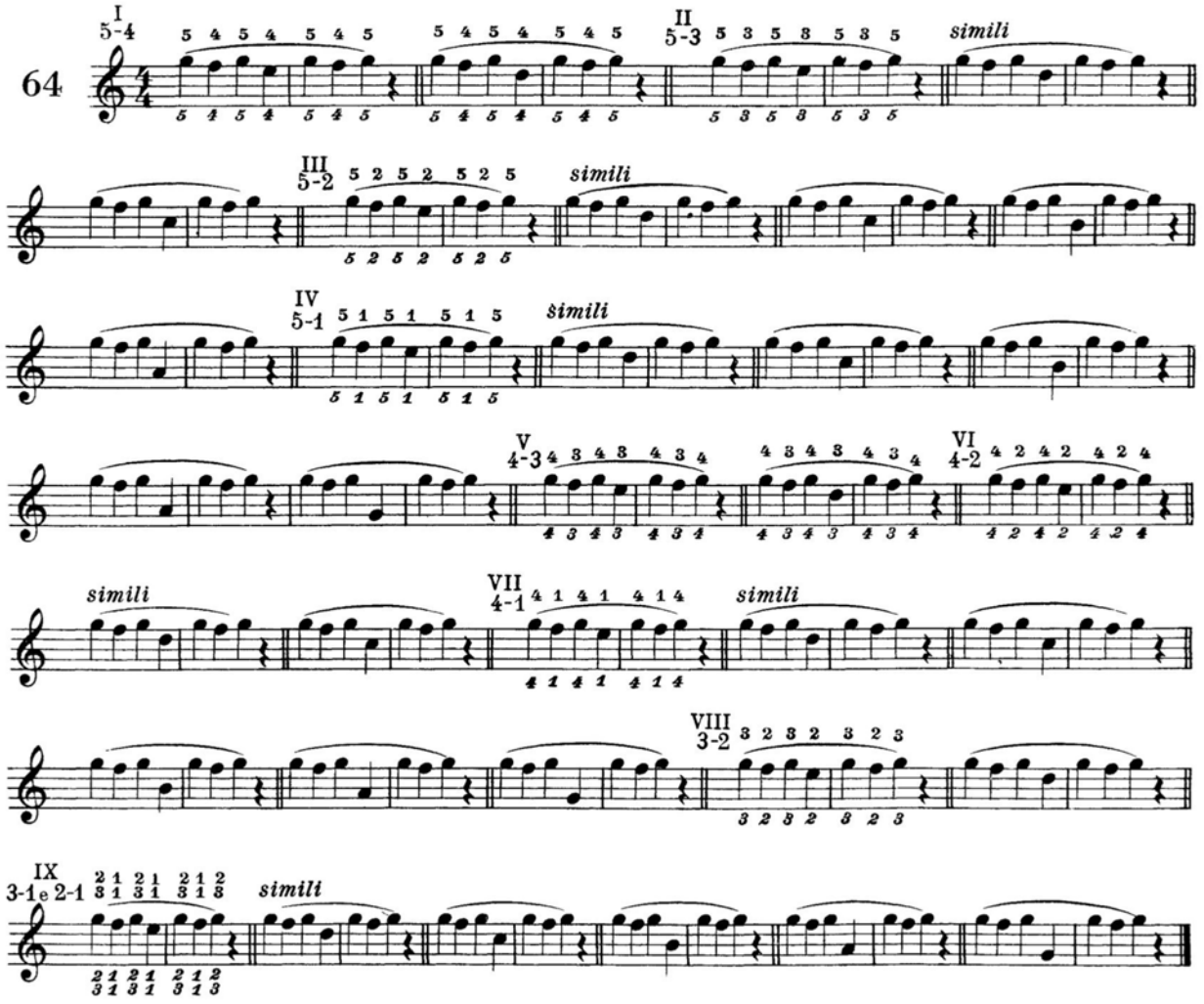
Ejecutar muchas veces cada ejercicio para acostumbrarse en las mutaciones de la mano.

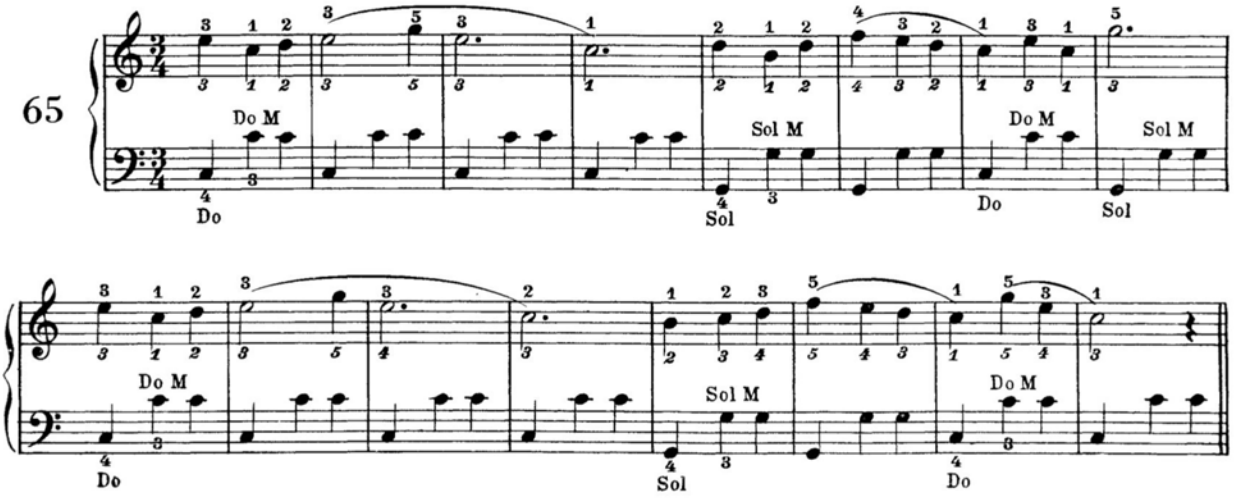




STUDIETTI
A MANI UNITE

LITTLE STUDIES
FOR BOTH HANDS

PEQUEÑOS ESTUDIOS
A MANOS JUNTAS

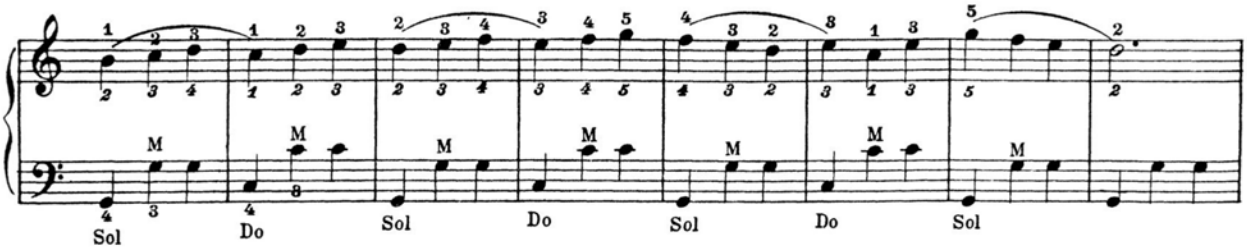


64

I 5-4 II 5-3 III 5-2 IV 5-1 V 4-3 VI 4-2 VII 4-1 VIII 3-2 IX 3-1 e 2-1

STUDIETTI A MANI UNITE — ***LITTLE STUDIES FOR BOTH HANDS*** — **PEQUEÑOS ESTUDIOS A MANOS JUNTAS**

65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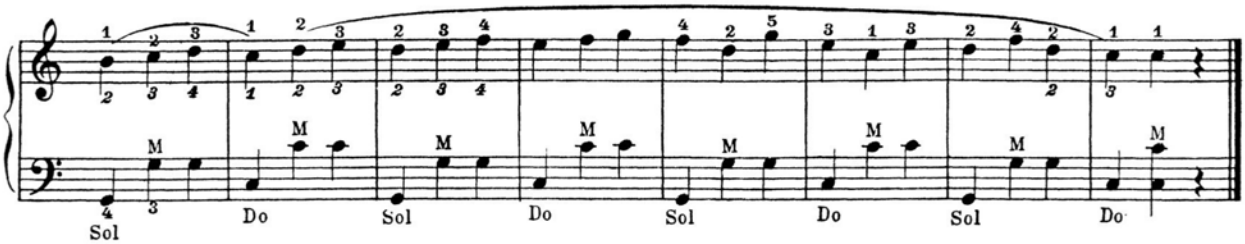
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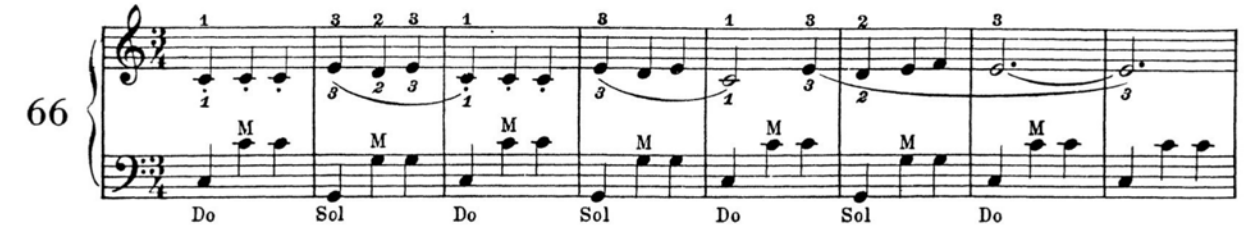
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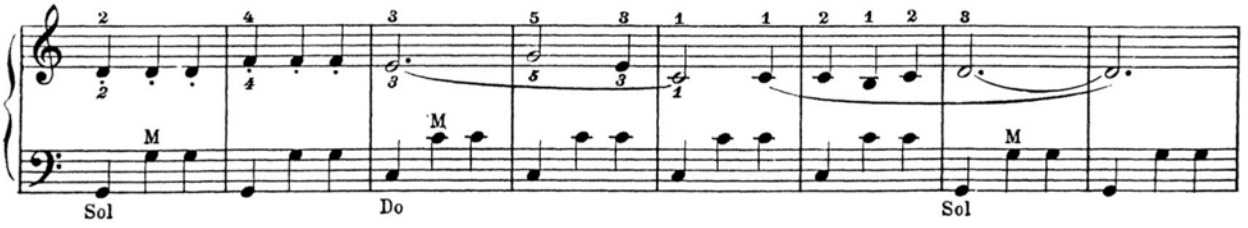
Do Sol Do Sol Do Sol Do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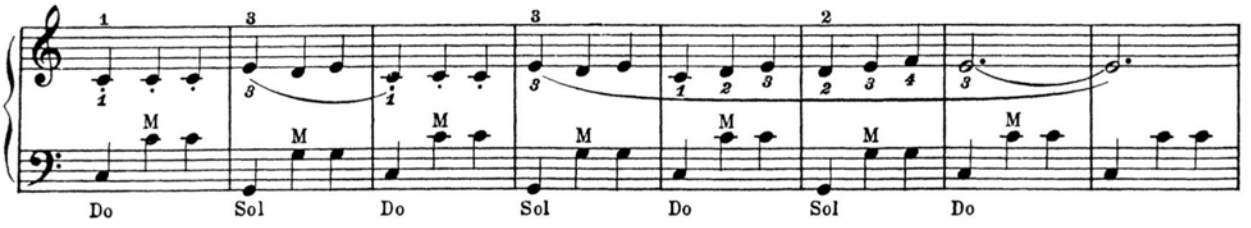
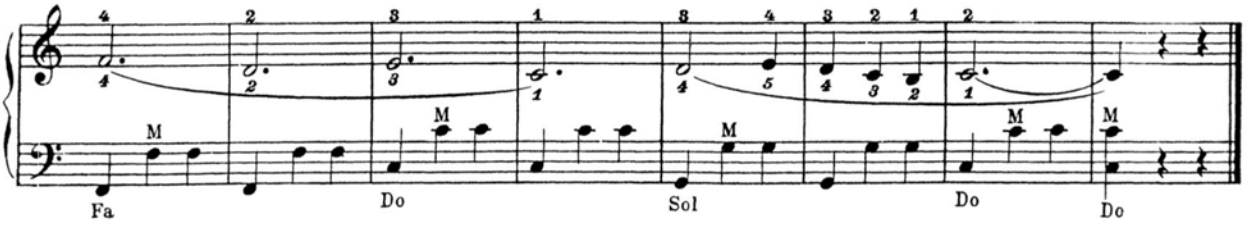
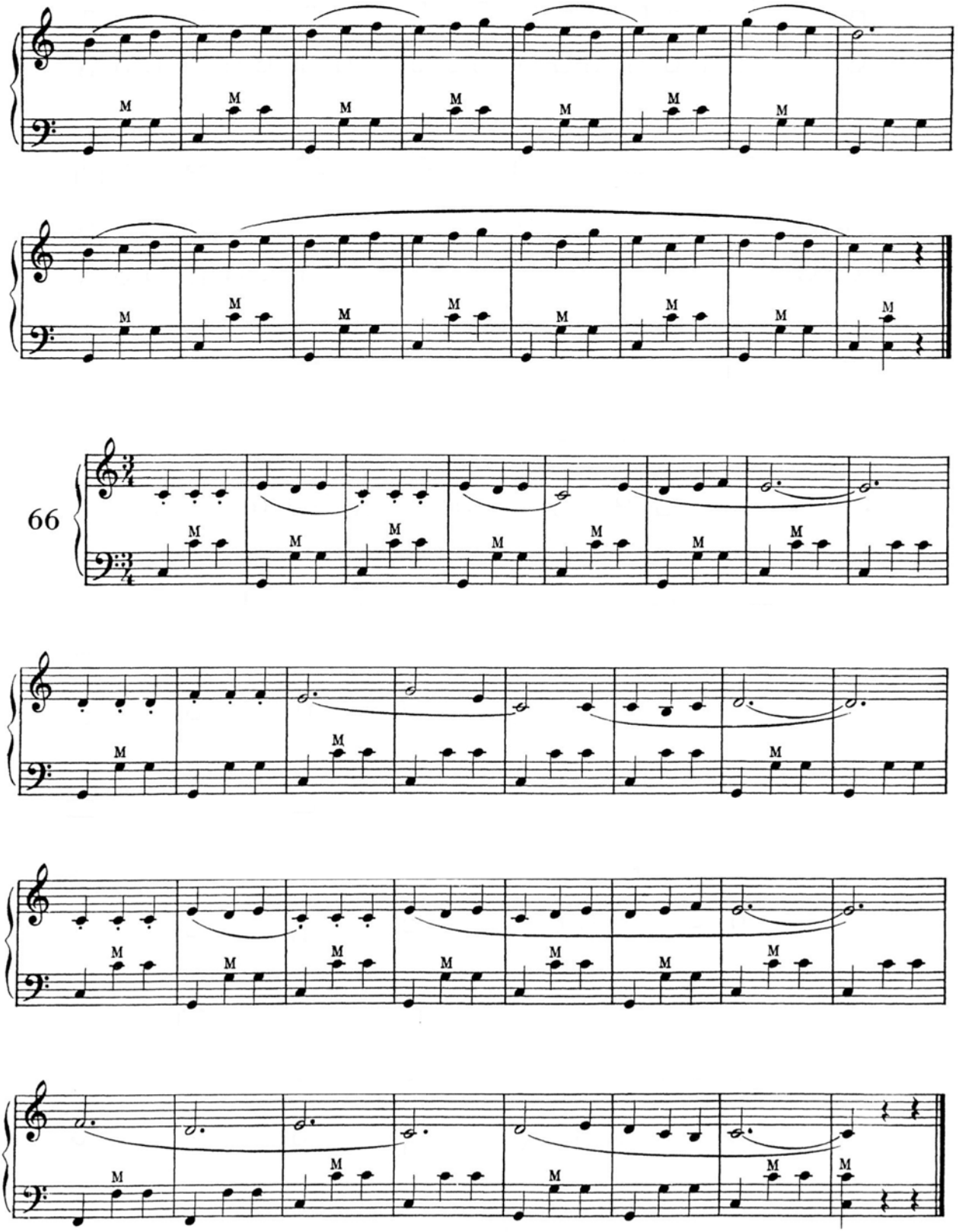

Do Sol Do Sol Do Sol Do


Fa Do Sol Do Do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CAPITOLO VI

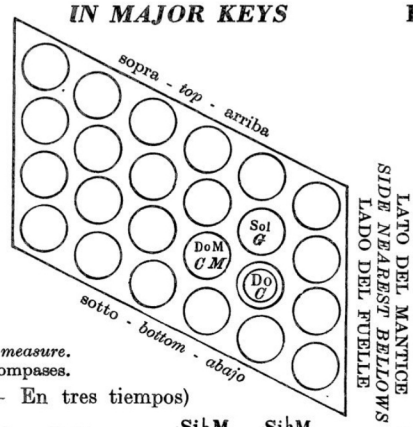
ESERCIZI CON BASSI ALTERNATI NELLE TONALITÀ MAGGIORI

CHAPTER VI

EXERCISES WITH ALTERNATE BASSES IN MAJOR KEYS

CAPÍTULO VI

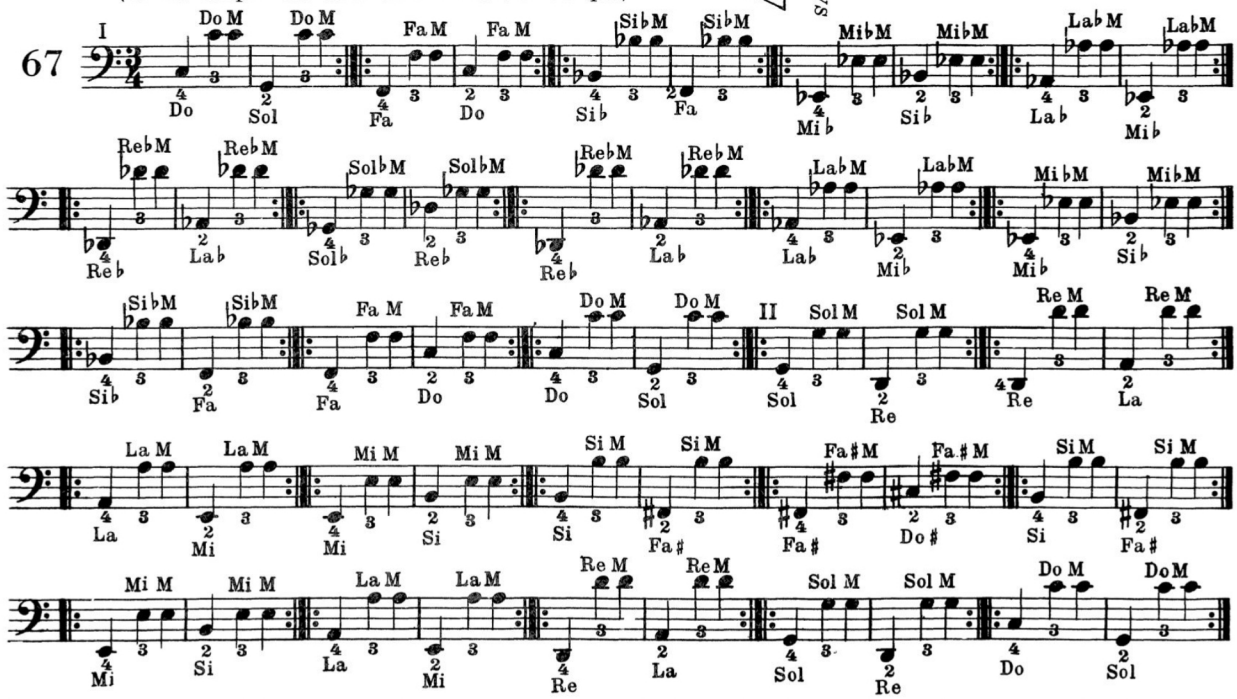
EJERCICIOS CON BAJOS ALTERNADOS EN LAS TONALIDADES MAYORES



Invertire il mantice ogni due misure.
Change the direction of the bellows for each measure.
Cambiar la dirección del fuelle cada dos compases.

(In tre tempi - *In three time* - En tres tiempos)

67



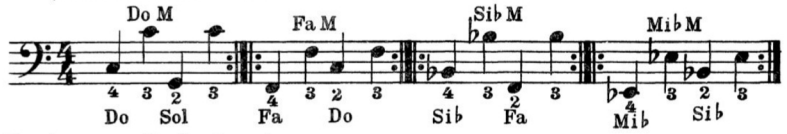
Staccare sempre tanto i bassi quanto gli accordi; è consigliabile accentare i bassi.

Both basses and chords should be played staccato; slightly accent the bass.

Picar siempre tanto los bajos como los acordes; es aconsejable acentuar los bajos.

(Quattro tempi - *Four time* - Cuatro tiempos)

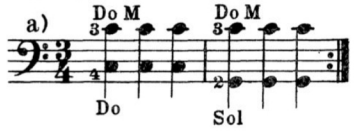
68



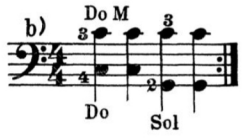
Continuare discendendo e ascendendo come l'esercizio precedente.
Continue to descend and ascend as in the previous exercise.
Continuar bajando y subiendo, como en el ejercicio precedente.

Bassi e accordi simultanei
Basses and chords together
Bajos y acordes simultaneos

69



Continuare discendendo e ascendendo
Continue to descend and ascend
Continuar bajando y subiendo



Segue come il precedente
As before
Ejecutarlo como el anterior

CAPITOLO VI

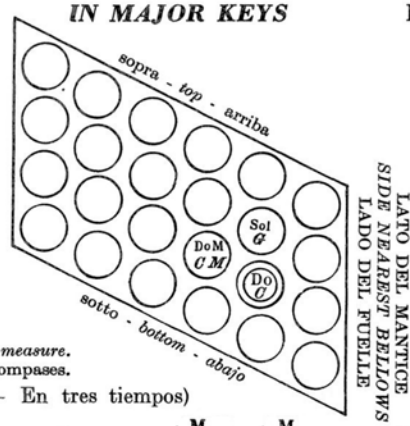
ESERCIZI CON BASSI ALTERNATI NELLE TONALITÀ MAGGIORI

CHAPTER VI

EXERCISES WITH ALTERNATE BASSES IN MAJOR KEYS

CAPÍTULO VI

EJERCICIOS CON BAJOS ALTERNADOS EN LAS TONALIDADES MAYORES



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Cambiar la dirección del fuelle cada dos compases.

(In tre tempi - *In three time* – En tres tiempos)

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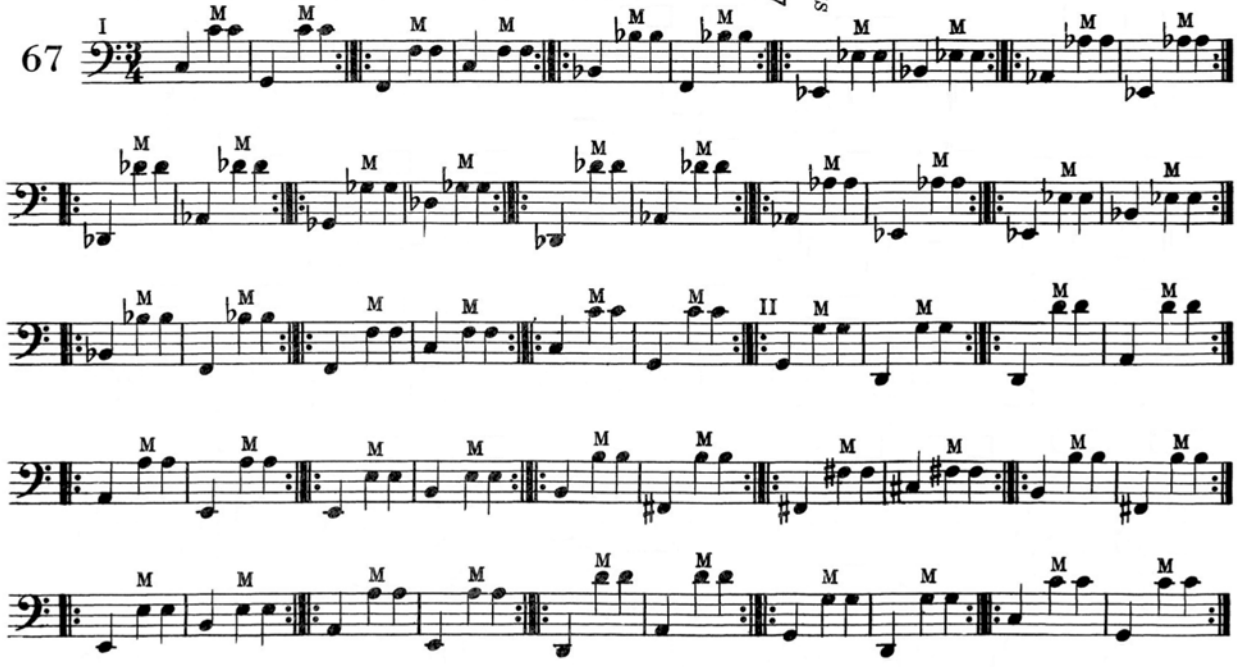

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(Quattro tempi - *Four time* - Cuatro tiempos)

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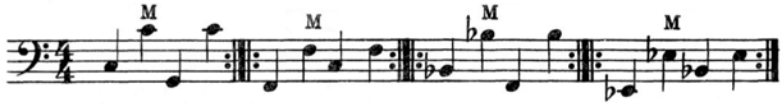

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Basses and chords together
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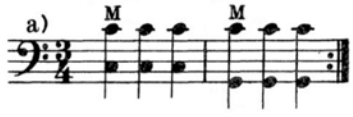
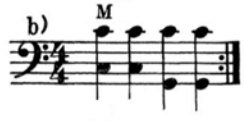


Continuare discendendo e ascendendo
Continue to descend and ascend
Continuar bajando y subiendo



Segue come il precedente
As before
Ejecutarlo como el anterior

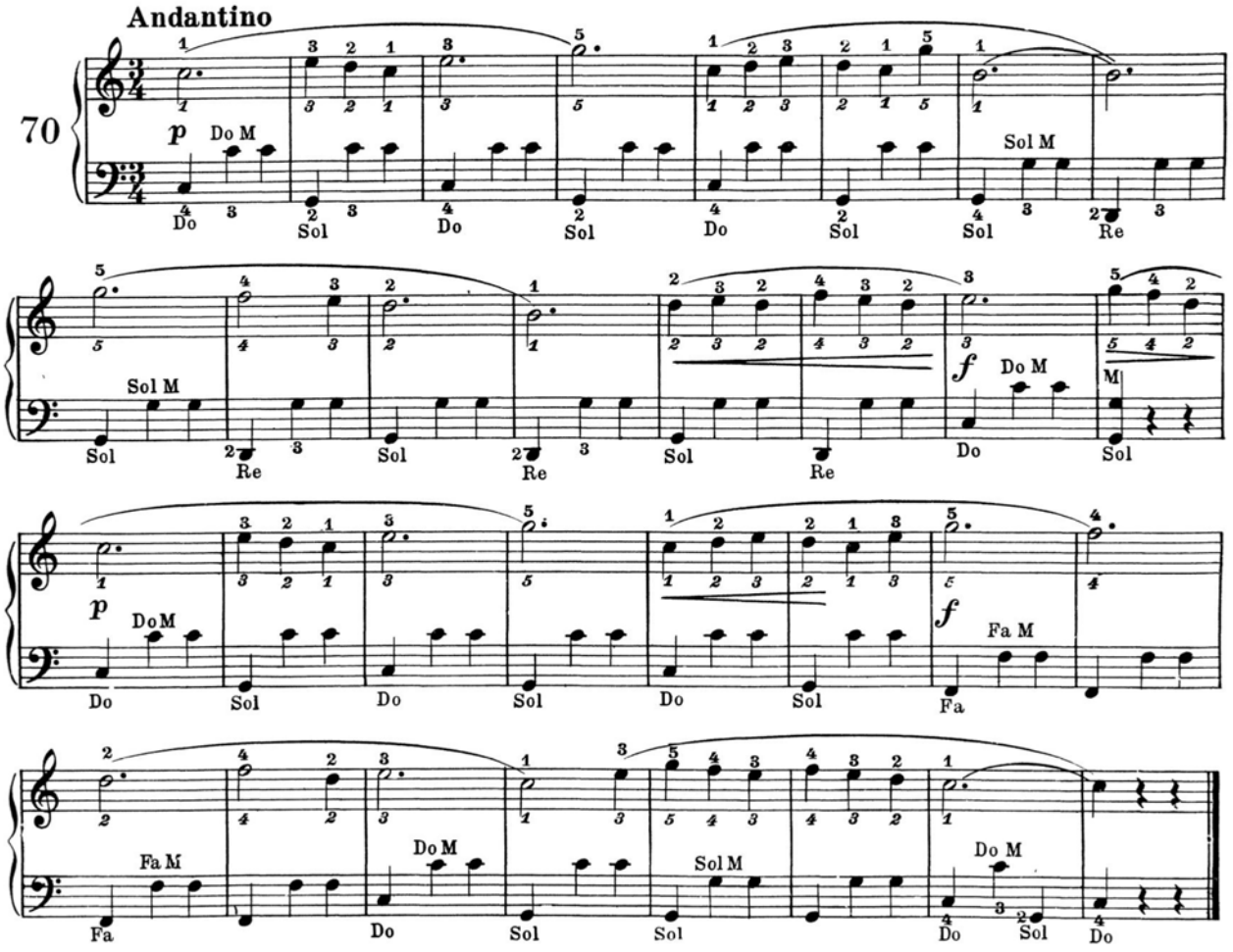
STUDIETTI MELODICI CON BASSI ALTERNATI

LITTLE MELODIC STUDIES WITH ALTERNATE BASSES

PEQUEÑOS ESTUDIOS MELODICOS CON BAJOS ALTERNADOS

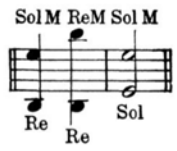
Andantino

70



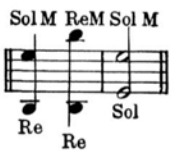
Per il basso cambiato che precede l'accordo di Dominante. ci siamo attenuti alla forma classica degli studi d'armonizzazione della melodia, facendo precedere l'accordo di 4/6 all'accordo risolutivo di 3/5 o di 7ma dominante, per risolvere sull'accordo di Tonica.

Tale basso ha appunto la funzione di armonizzare con 4/6 la Dominante prima della sua risoluzione perfetta.



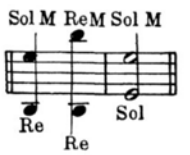
For the bass change which precedes the Dominant chord we are maintaining the classic manner of harmonising chords with melody, making the preceding chord of 4/6 resolving to the chord 3/5 or the Dominant 7th to conclude on the Tonic chord.

Each bass actually harmonises with 4/6 the Dominant before the perfect resolution.



Para el cambio de bajo que precede al acorde de Dominante nos hemos atenido a la forma clásica de los estudios de armonización de la melodía, haciendo preceder el acorde de 4/6 al acorde resolutivo de 3/5 o' de 7ma Dominante para después resolver sobre el acorde de Tónica.

Tal bajo tiene la función de armonizar con 4/6 la Dominante antes de su perfecta resolución.



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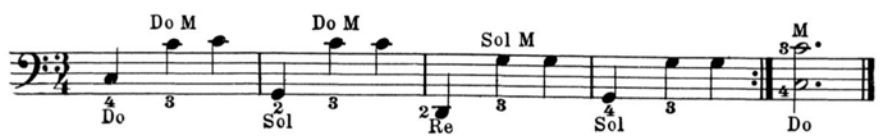

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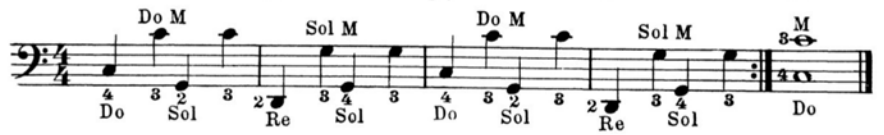


Ripetere sino alla completa padronanza della formula.

Repeat to complete.

Repetir el ejercicio hasta dominarlo por completo.

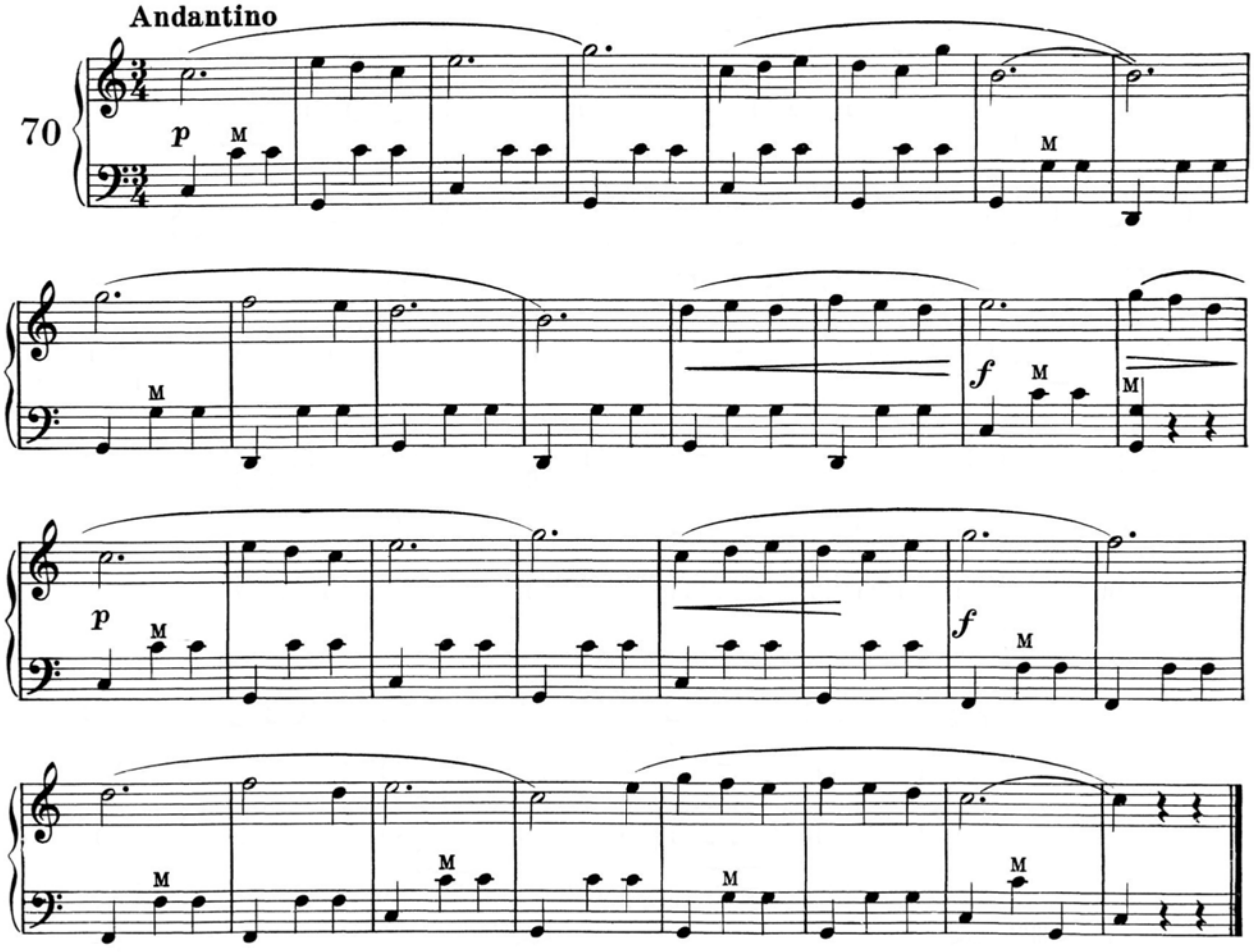
STUDIETTI MELODICI CON BASSI ALTERNATI

LITTLE MELODIC STUDIES WITH ALTERNATE BASSES

PEQUEÑOS ESTUDIOS MELODICOS CON BAJOS ALTERNADOS

Andantino

70



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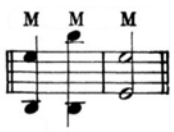

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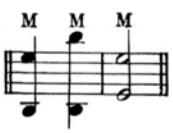

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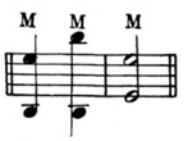

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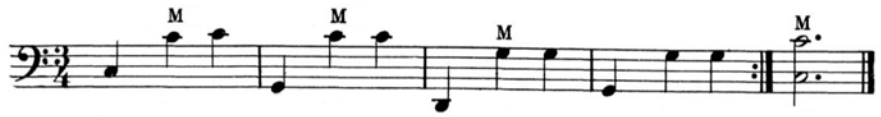

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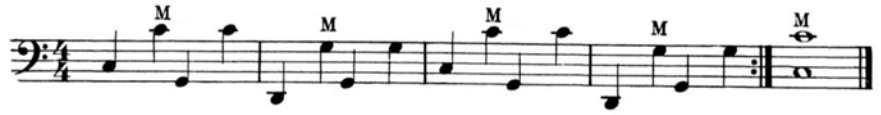


Ripetere sino alla completa padronanza della formula.

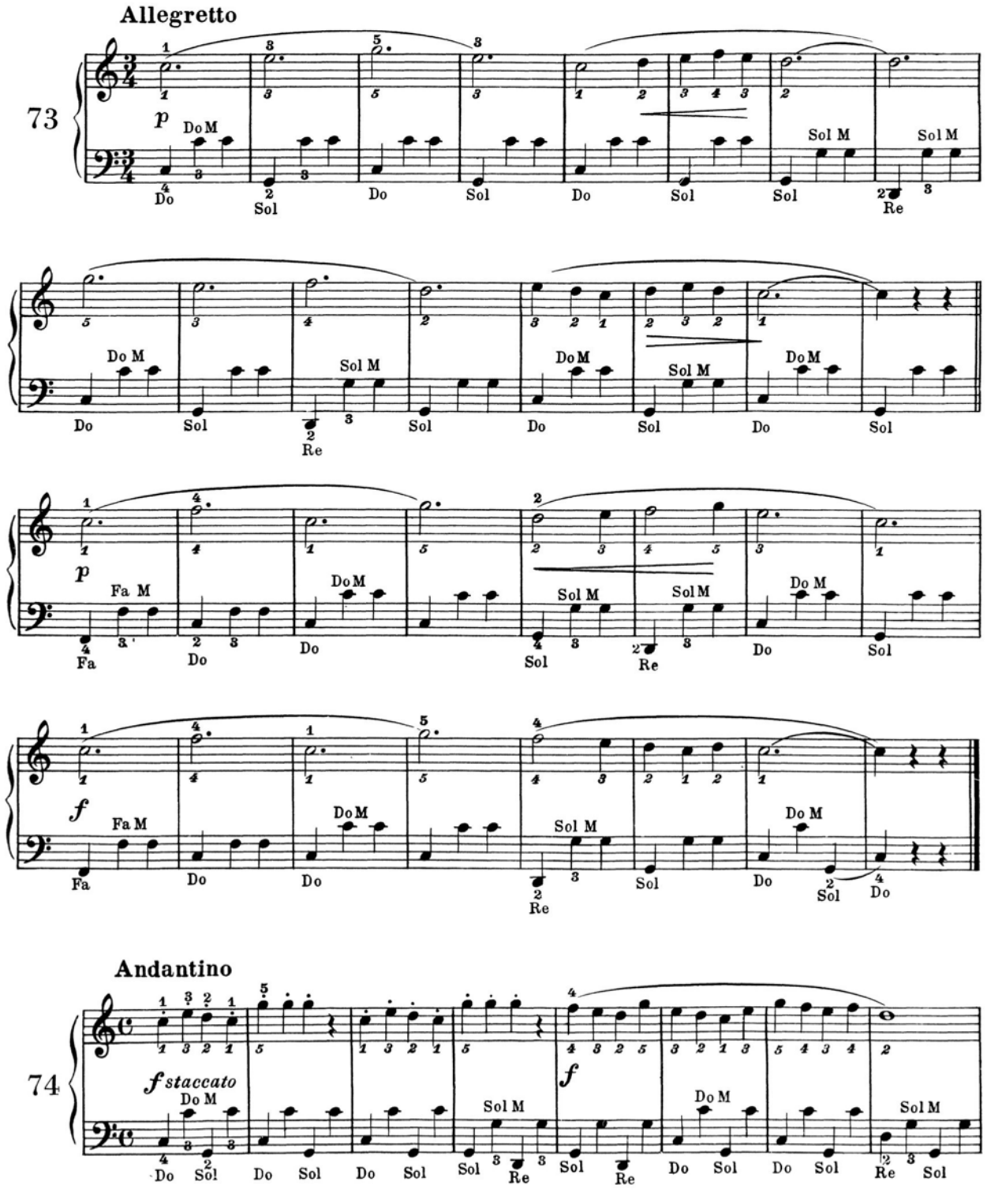
Repeat to complete.

Repetir el ejercicio hasta dominarlo por completo.

APPLICAZIONE DELLA FORMULA PRECEDENTE

APPLICATION OF THE PRECEDING FORMULA

APLICACION DE LA FORMULA PRECEDENTE

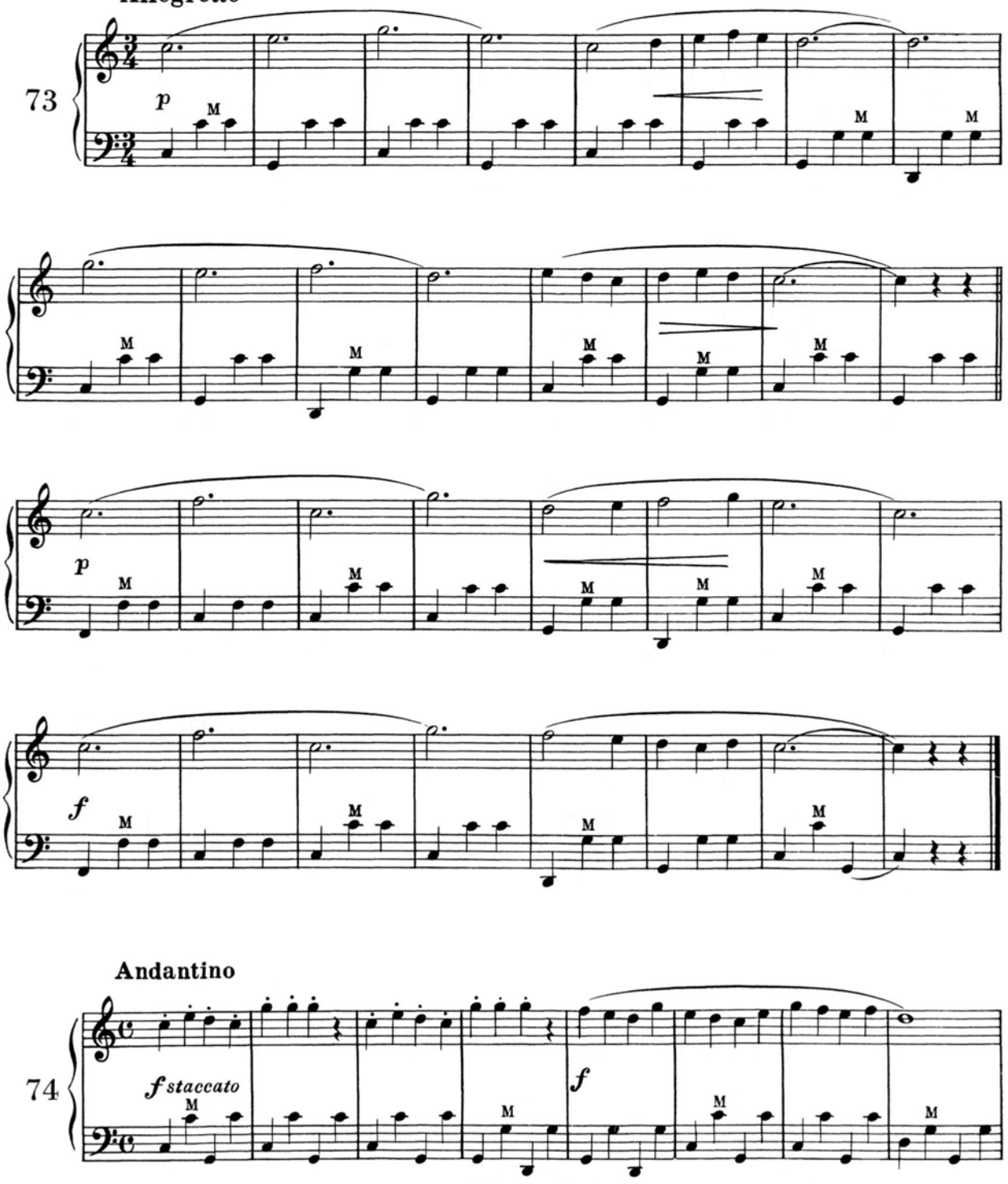


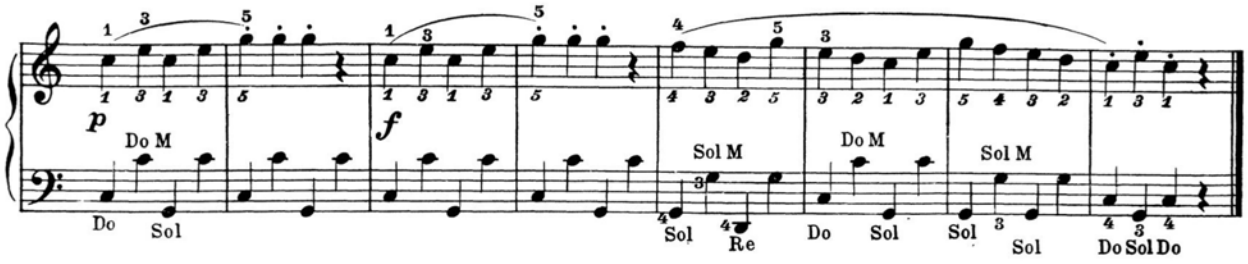
APPLICAZIONE DELLA FORMULA PRECEDENTE

APPLICATION OF THE PRECEDING FORMULA

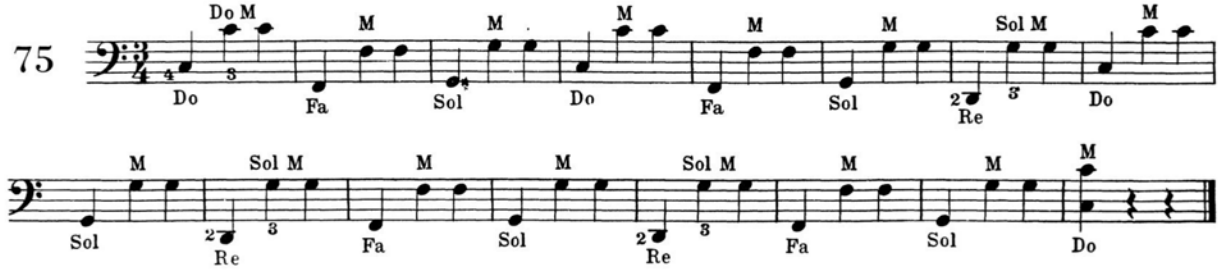
APLICACION DE LA FORMULA PRECEDENTE

Allegretto

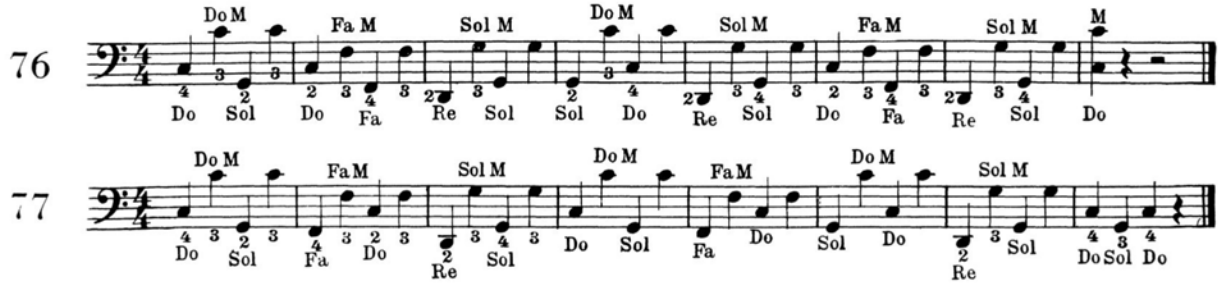


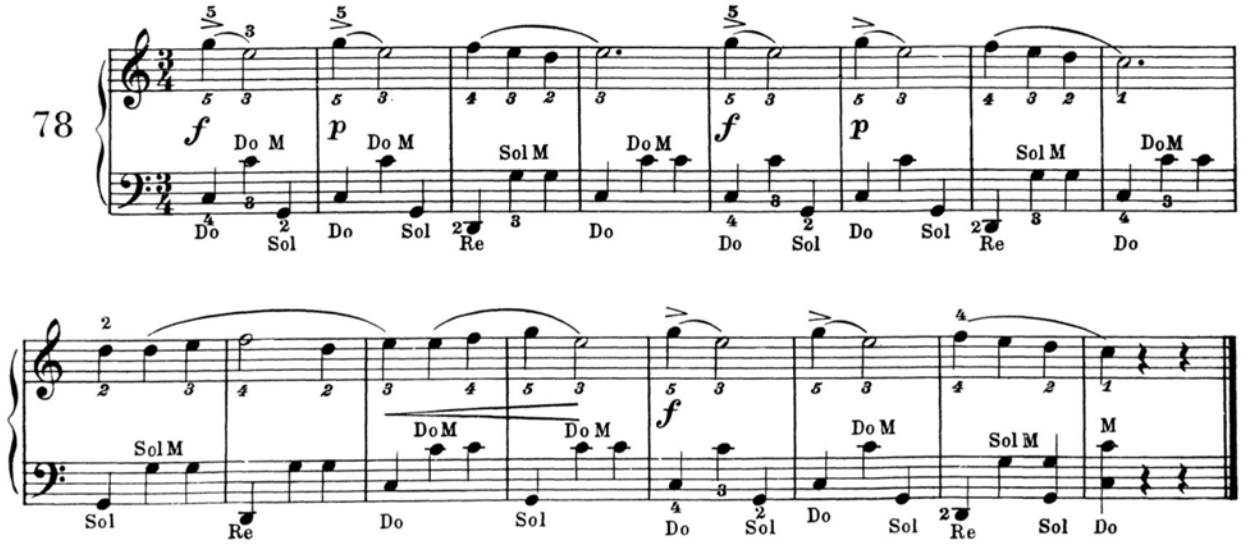


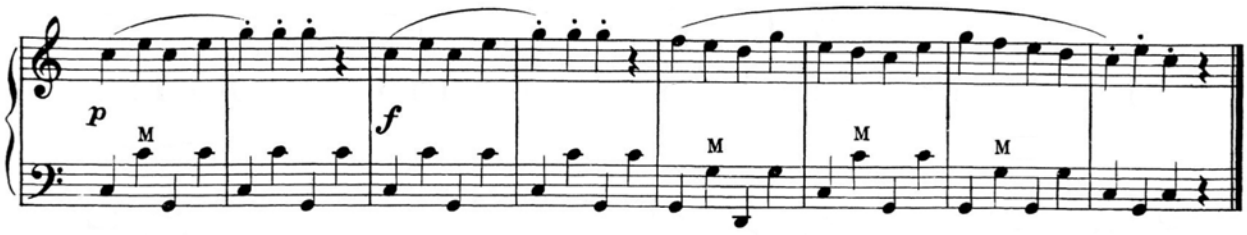
ESERCIZIO PER IL SALTO DI UNA FILA — ***EXERCISE FOR ONE ROW JUMP*** — **EJERCICIO PARA EL SALTO DE UNA HILERA**



BASSO SULLA DOMINANTE ALL'INIZIO DELLA MISURA — ***BASS ON THE DOMINANT AT BEGINNING OF THE MEASURE*** — **BAJOS SOBRE LA DOMINANTE AL INICIARSE EL COMPAS**







ESERCIZIO PER IL SALTO DI UNA FILA — ***EXERCISE FOR ONE ROW JUMP*** — **EJERCICIO PARA EL SALTO DE UNA HILERA**

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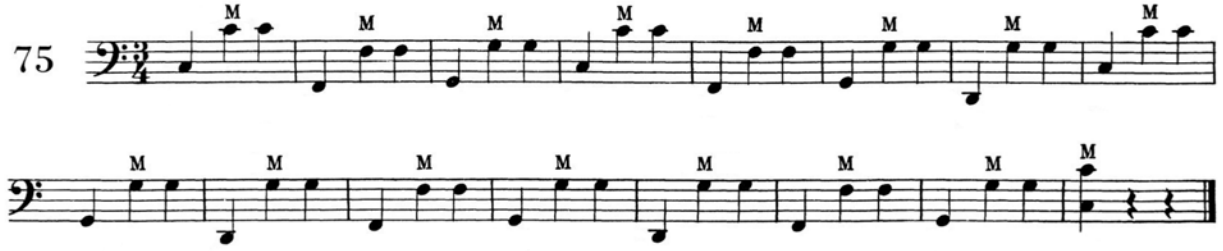

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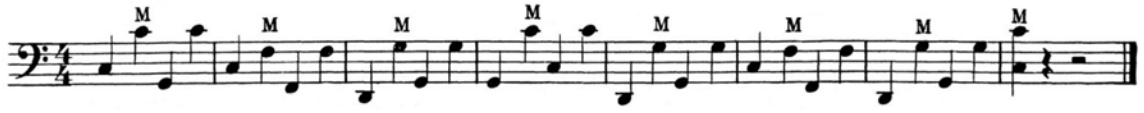
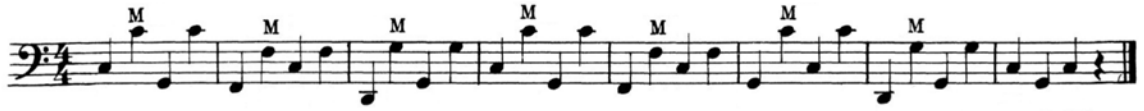
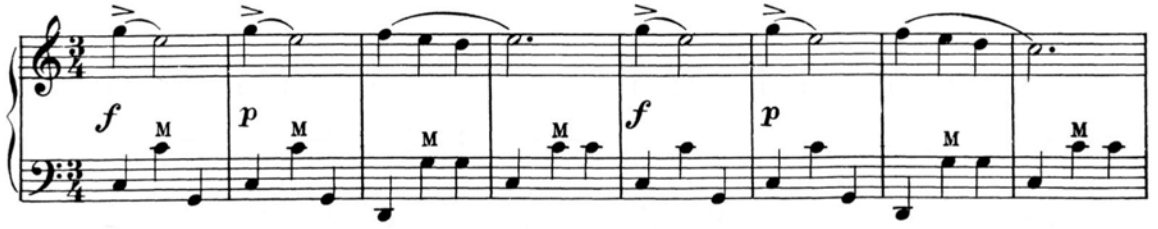
76

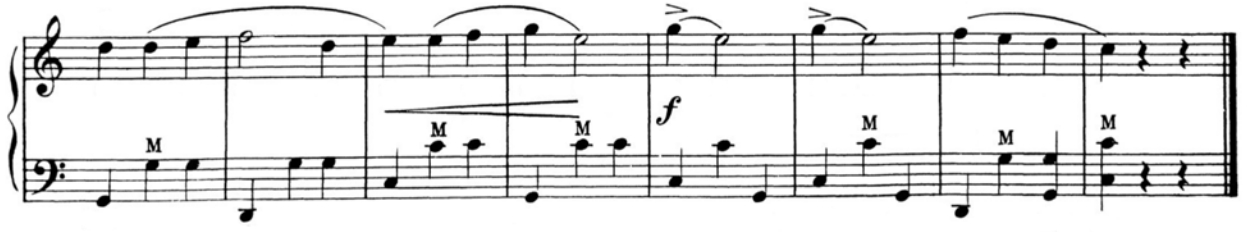


77

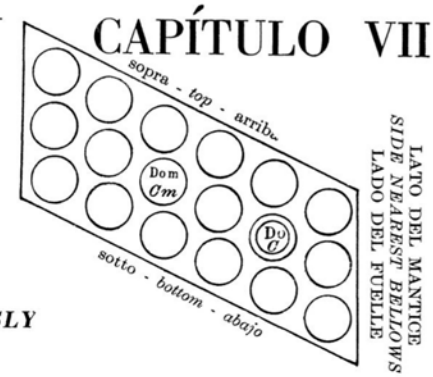


78





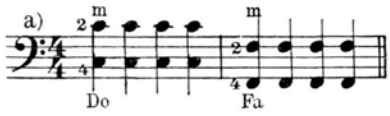
CAPITOLO VII *CHAPTER VII* CAPÍTULO VII



ACCORDI MINORI
MINOR CHORDS
ACORDES MENORES

ESERCIZI CON BASSI E ACCORDI SIMULTANEI
EXERCISES WITH BASSES AND CHORDS SIMULTANEOUSLY
EJERCICIOS CON BAJOS Y ACORDES SIMULTANEOS

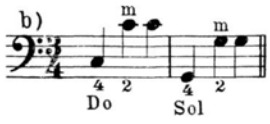
79



Continuare sia discendendo che ascendendo come l'esercizio N. 28 e ripetere più volte. Ciò è utilissimo per l'impostazione della mano sinistra; è consigliabile farne uno studio giornaliero.

Continue descending and ascending as exercise N. 28 and repeat several times. This is very useful in order to familiarise your lefthand with its correct position. We advise you to play this study every day.

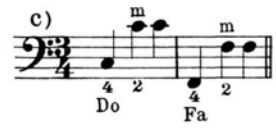
Continuar este ejercicio ascendiendo y descendiendo al igual como lo hicimos en el ejercicio N. 28 y repetirlo varias veces. Esto es muy importante para la posición de la mano izquierda. Aconsejamos practicar este ejercicio con mucha frecuencia.



Continuare la progressione asendendendo e discendendo sino al Do.

Continue the progression ascending and descending as far as C.

Continuar la progresión ascendiendo y descendiendo hasta el Do.



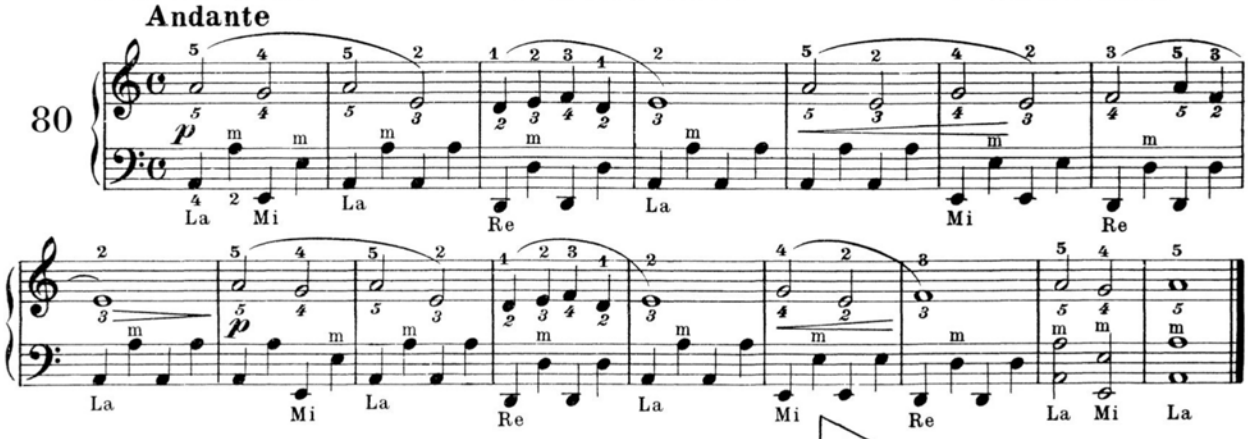
Continuare discendendo e poi ascendendo sino al Do.

Continue descending and ascending as far as C.

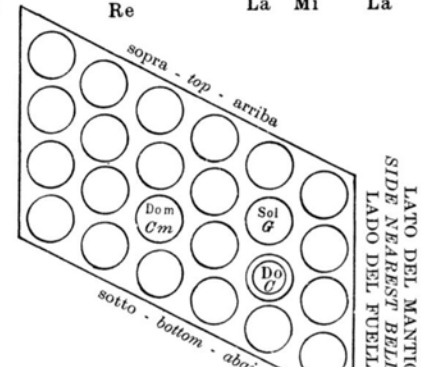
Continuar descendiendo y después ascender hasta el Do.

STUDIETTO A MANI UNITE
LITTLE STUDY FOR TWO HANDS
PEQUEÑO ESTUDIO A MANOS JUNTAS

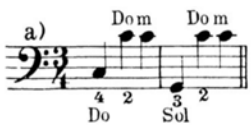
80



ACCORDI MINORI CON BASSI ALTERNATI
ALTERNATE MINOR CHORDS AND BASSES
ACORDES MENORES CON BAJOS ALTERNADOS



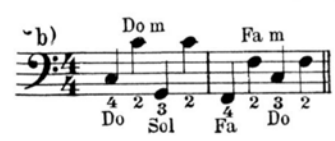
81



Continuare ascendendo su tutta la bottoniera e ritornare (discendendo) sino al Do.

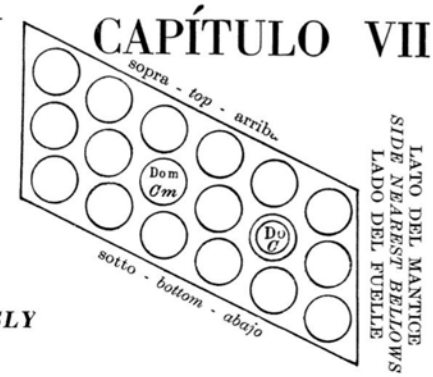
Continue ascending up to the top of the keyboard and then descend as far as C.

Continuar ascendiendo sobre todos los botones y volver (descendiendo) hasta el Do.



come prima
as before
como antes

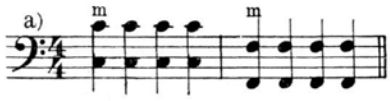
CAPITOLO VII *CHAPTER VII* CAPÍTULO VII



ACCORDI MINORI
MINOR CHORDS
ACORDES MENORES

ESERCIZI CON BASSI E ACCORDI SIMULTANEI
EXERCISES WITH BASSES AND CHORDS SIMULTANEOUSLY
EJERCICIOS CON BAJOS Y ACORDES SIMULTANEOS

79



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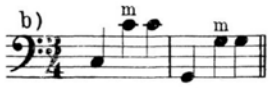
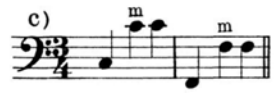


Continuare la progressione asendendendo e discendendo sino al Do.

Continue the progression ascending and descending as far as C.

Continuar la progresión ascendiendo y descendiendo hasta el Do.



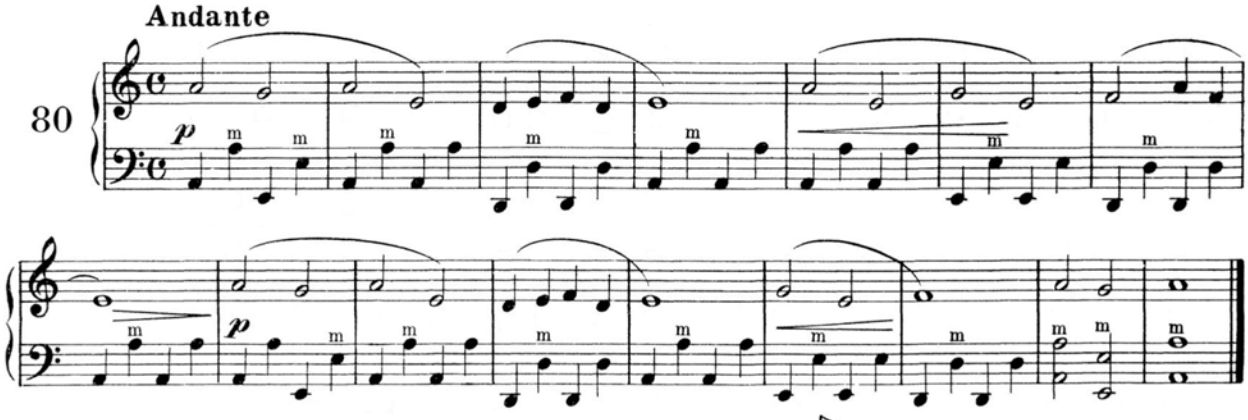
Continuare discendendo e poi ascendendo sino al Do.

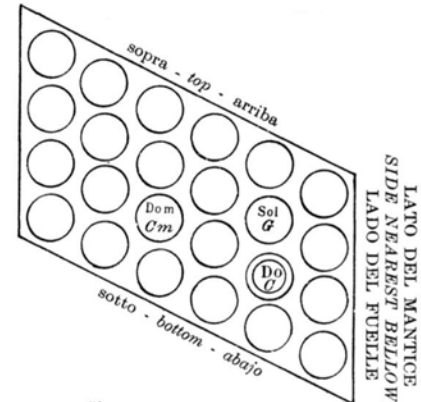
Continue descending and ascending as far as C.

Continuar descendiendo y después ascender hasta el Do.

STUDIETTO A MANI UNITE
LITTLE STUDY FOR TWO HANDS
PEQUEÑO ESTUDIO A MANOS JUNTAS

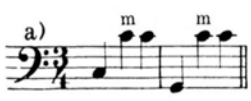
80





ACCORDI MINORI CON BASSI ALTERNATI
ALTERNATE MINOR CHORDS AND BASSES
ACORDES MENORES CON BAJOS ALTERNADOS

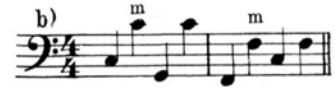
81



Continuare ascendendo su tutta la bottoniera e ritornare (discendendo) sino al Do.

Continue ascending up to the top of the keyboard and then descend as far as C.

Continuar ascendiendo sobre todos los botones y volver (descendiendo) hasta el Do.

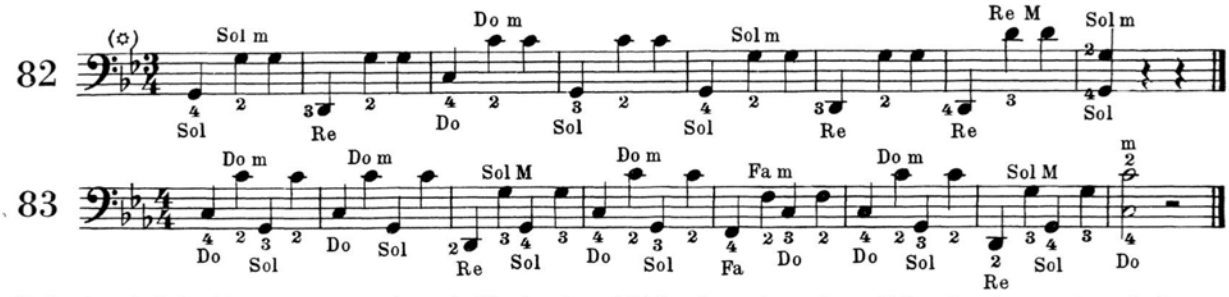


come prima
as before
como antes

ESERCIZI SUGLI ACCORDI MAGGIORI E MINORI CON BASSI ALTERNATI

EXERCISES ON MAJOR AND MINOR CHORDS WITH ALTERNATE BASSES

EJERCICIOS SOBRE LOS ACORDES MAYORES Y MENORES CON BAJOS ALTERNADOS



(*) Le alterazioni in chiave sono state scritte per la esatta forma tonale benchè l'allievo non ne sia ancora a conoscenza.

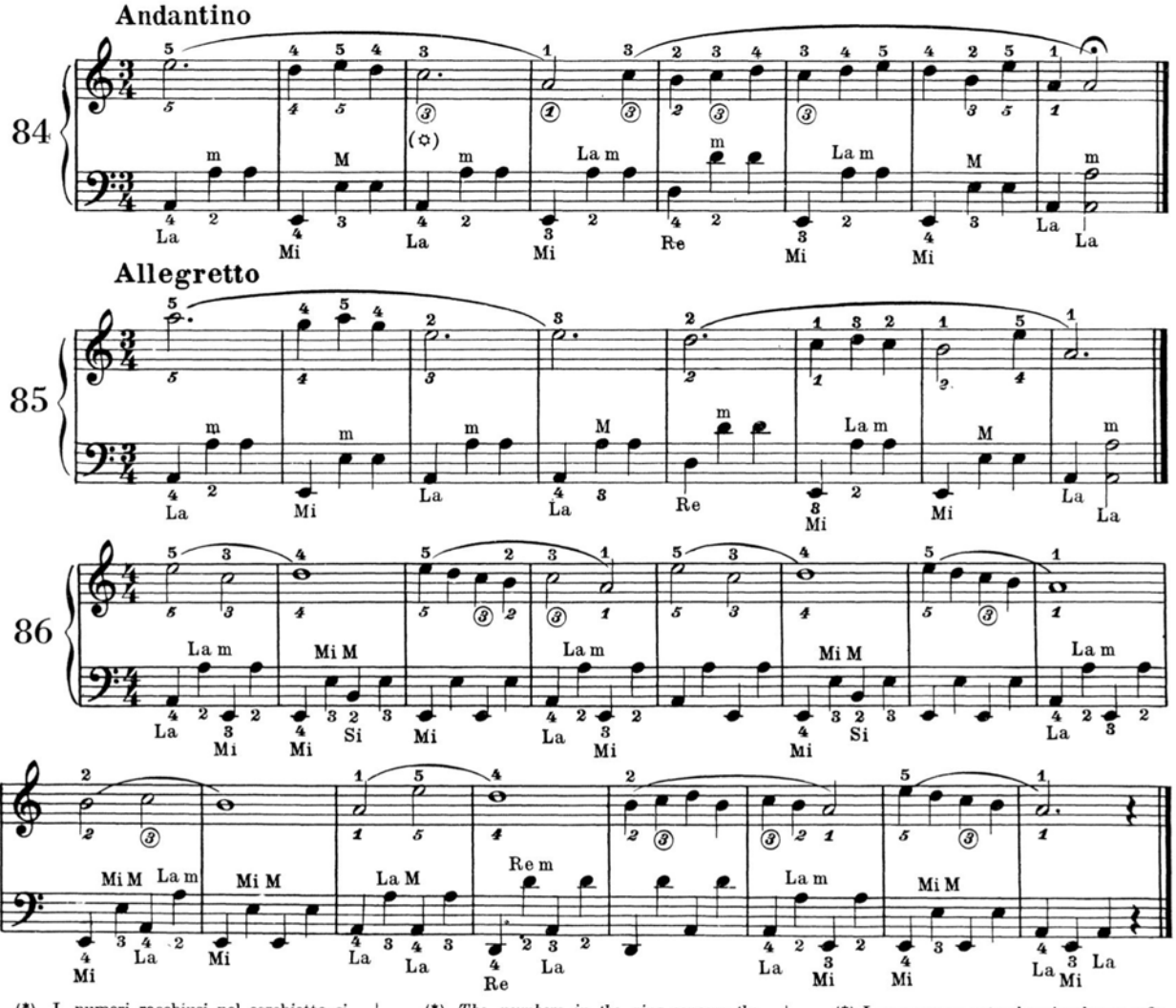
(*) *The alterations of clef have been written for exactness of tonal form since this is the first time the student has met with them.*

(*) Las alteraciones puestas en la clave nos indican la forma tonal del ejercicio, aunque el estudiante no tenga todavia conocimiento de ésta.

STUDIETTI A MANI UNITE

LITTLE STUDY FOR TWO HANDS

PEQUEÑOS ESTUDIOS A MANOS JUNTAS



(*) I numeri racchiusi nel cerchietto si riferiscono ai bottoni delle file supplementari.

(*) *The numbers in the ring concern the buttons of the supplementary ranks.*

(*) Los numeros entre los circulos se refieren a los botones de las hileras subsidiarias.

ESERCIZI SUGLI ACCORDI MAGGIORI E MINORI CON BASSI ALTERNATI

EXERCISES ON MAJOR AND MINOR CHORDS WITH ALTERNATE BASSES

EJERCICIOS SOBRE LOS ACORDES MAYORES Y MENORES CON BAJOS ALTERNADOS

82

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(*) Le alterazioni in chiave sono state scritte per la esatta forma tonale benchè l'allievo non ne sia ancora a conoscenza.

(*) *The alterations of clef have been written for exactness of tonal form since this is the first time the student has met with them.*

(*) Las alteraciones puestas en la clave nos indican la forma tonal del ejercicio, aunque el estudiante no tenga todavia conocimiento de ésta.

STUDIETTI A MANI UNITE

LITTLE STUDY FOR TWO HANDS

PEQUEÑOS ESTUDIOS A MANOS JUNTAS

Andantino

84

Allegretto

85

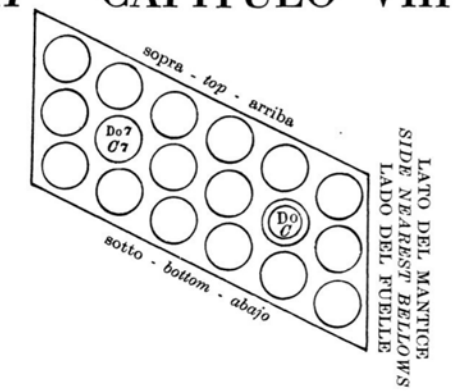
86

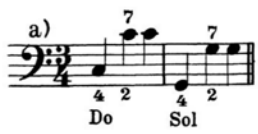
CAPITOLO VIII *CHAPTER VIII* CAPÍTULO VIII

ESERCIZI SUGLI ACCORDI DI SETTIMA DI DOMINANTE

EXERCISES ON THE DOMINANT SEVENTH CHORDS

EJERCICIOS SOBRE LOS ACORDES DE SEPTIMA DOMINANTE

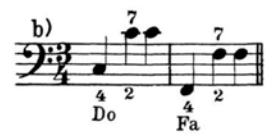




Continuare la progressione asendendo e discendendo sino al Do.

Continue the progression ascending and descending as far as C.

Continuar la progresión ascendiendo y descendiendo hasta el Do.



Continuare discendendo e poi ascendendo sino al Do.

Continue descending and ascending as far as C.

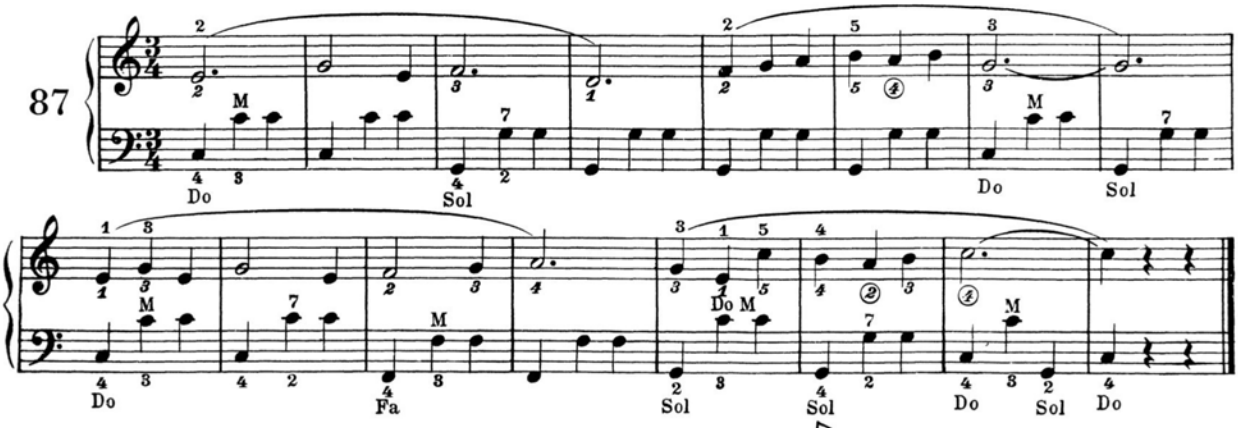
Continuar descendiendo y después ascender hasta el Do.

STUDIETTO
A MANI UNITE

LITTLE STUDY
FOR TWO HANDS

PEQUEÑO ESTUDIO
A MANOS JUNTAS

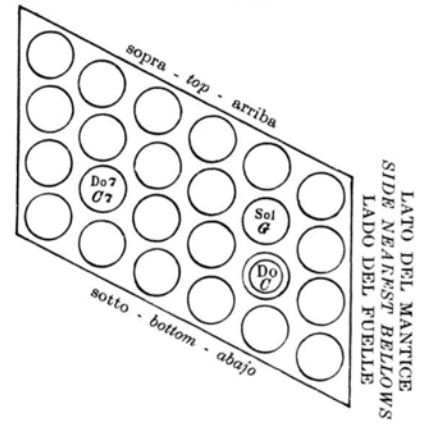
87



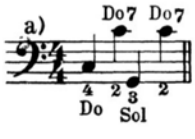
ACCORDI DI SETTIMA DI DOMINANTE CON BASSI ALTERNATI

DOMINANT SEVENTH CHORDS AND ALTERNATE BASSES

ACORDES DE SEPTIMA DOMINANTE CON BAJOS ALTERNADOS



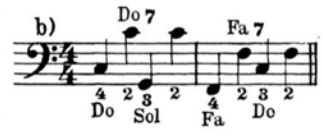
88



Continuare ascendendo su tutta la bottoniera e ritornare (discendendo) sino al Do.

Continue ascending up to the top of the keyboard and then descend as far as C.

Continuar ascendiendo sobre todos los botones y volver (descendiendo) hasta el Do.



Continuare discendendo e poi ascendendo sino al Do

Continue descending and ascending as far as C.

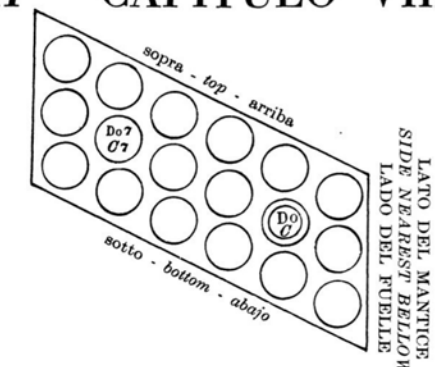
Continuar descendiendo y después ascender hasta el Do.

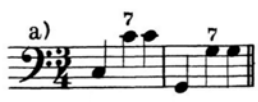
CAPITOLO VIII *CHAPTER VIII* CAPÍTULO VIII

ESERCIZI SUGLI ACCORDI DI SETTIMA DI DOMINANTE

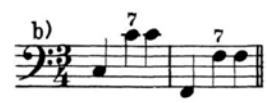
EXERCISES ON THE DOMINANT SEVENTH CHORDS

EJERCICIOS SOBRE LOS ACORDES DE SEPTIMA DOMINANTE





Continuare la progressione asendendo e discendendo sino al Do.
Continue the progression ascending and descending as far as C.
Continuar la progresión ascendiendo y descendiendo hasta el Do.



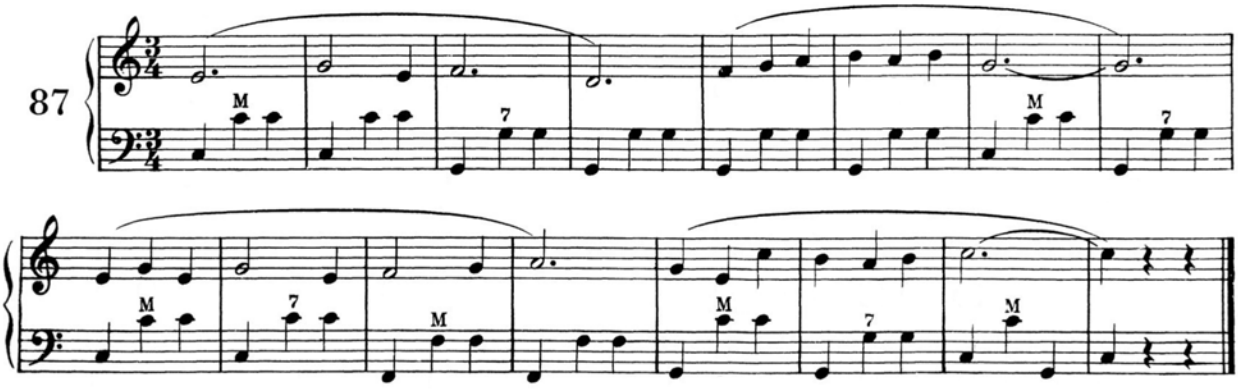
Continuare discendendo e poi ascendendo sino al Do.
Continue descending and ascending as far as C.
Continuar descendiendo y después ascender hasta el Do.

STUDIETTO A MANI UNITE

LITTLE STUDY FOR TWO HANDS

PEQUEÑO ESTUDIO A MANOS JUNTAS

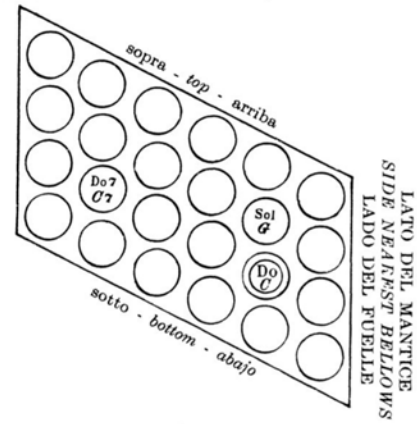
87



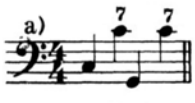
ACCORDI DI SETTIMA DI DOMINANTE CON BASSI ALTERNATI

DOMINANT SEVENTH CHORDS AND ALTERNATE BASSES

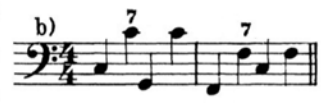
ACORDES DE SEPTIMA DOMINANTE CON BAJOS ALTERNADOS



88



Continuare ascendendo su tutta la bottoniera e ritornare (discendendo) sino al Do.
Continue ascending up to the top of the keyboard and then descend as far as C.
Continuar ascendiendo sobre todos los botones y volver (descendiendo) hasta el Do.



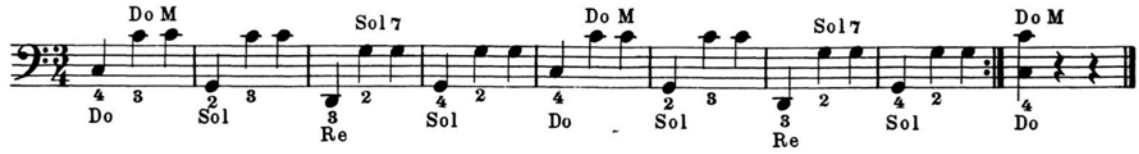
Continuare discendendo e poi ascendendo sino al Do
Continue descending and ascending as far as C.
Continuar descendiendo y después ascender hasta el Do.

ESERCIZI
SUGLI ACCORDI
DI SETTIMA DI DOMINANTE

EXERCISES
ON THE DOMINANT
SEVENTH CHORDS

EJERCICIOS
SOBRE LOS ACORDES
DE SEPTIMA DOMINANTE

89



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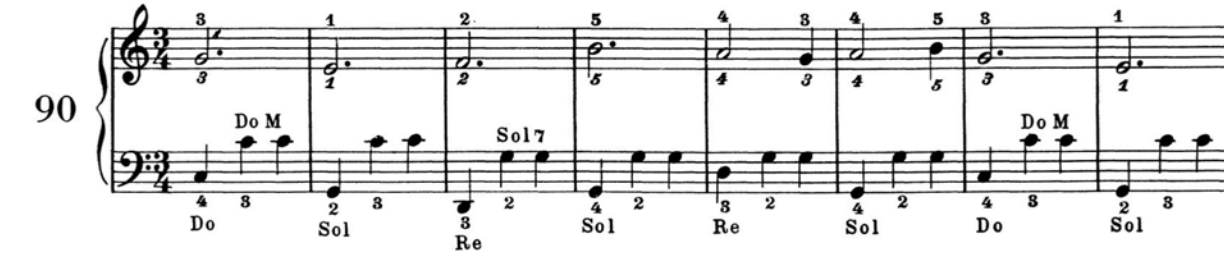

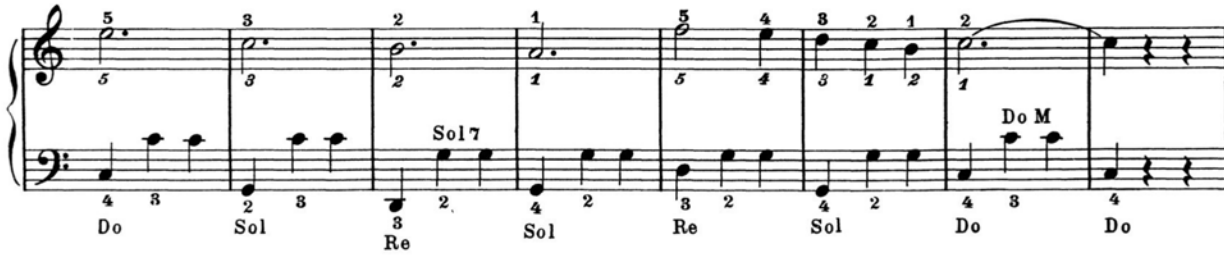

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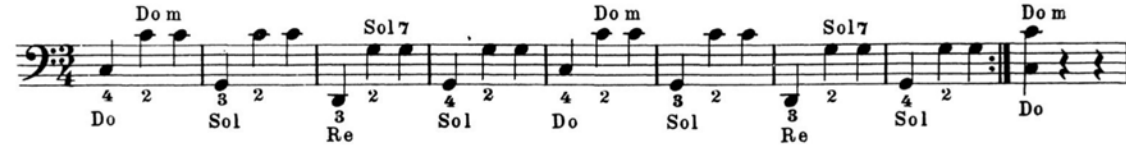

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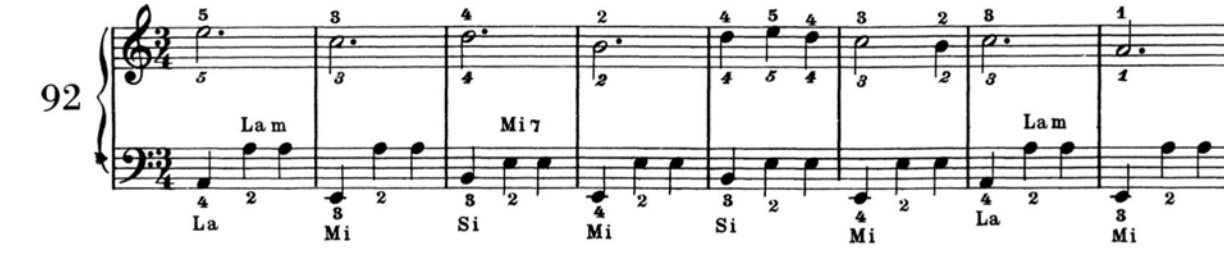
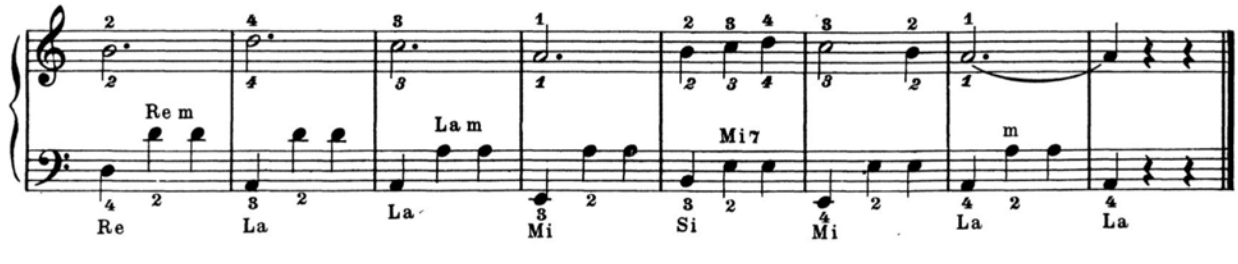
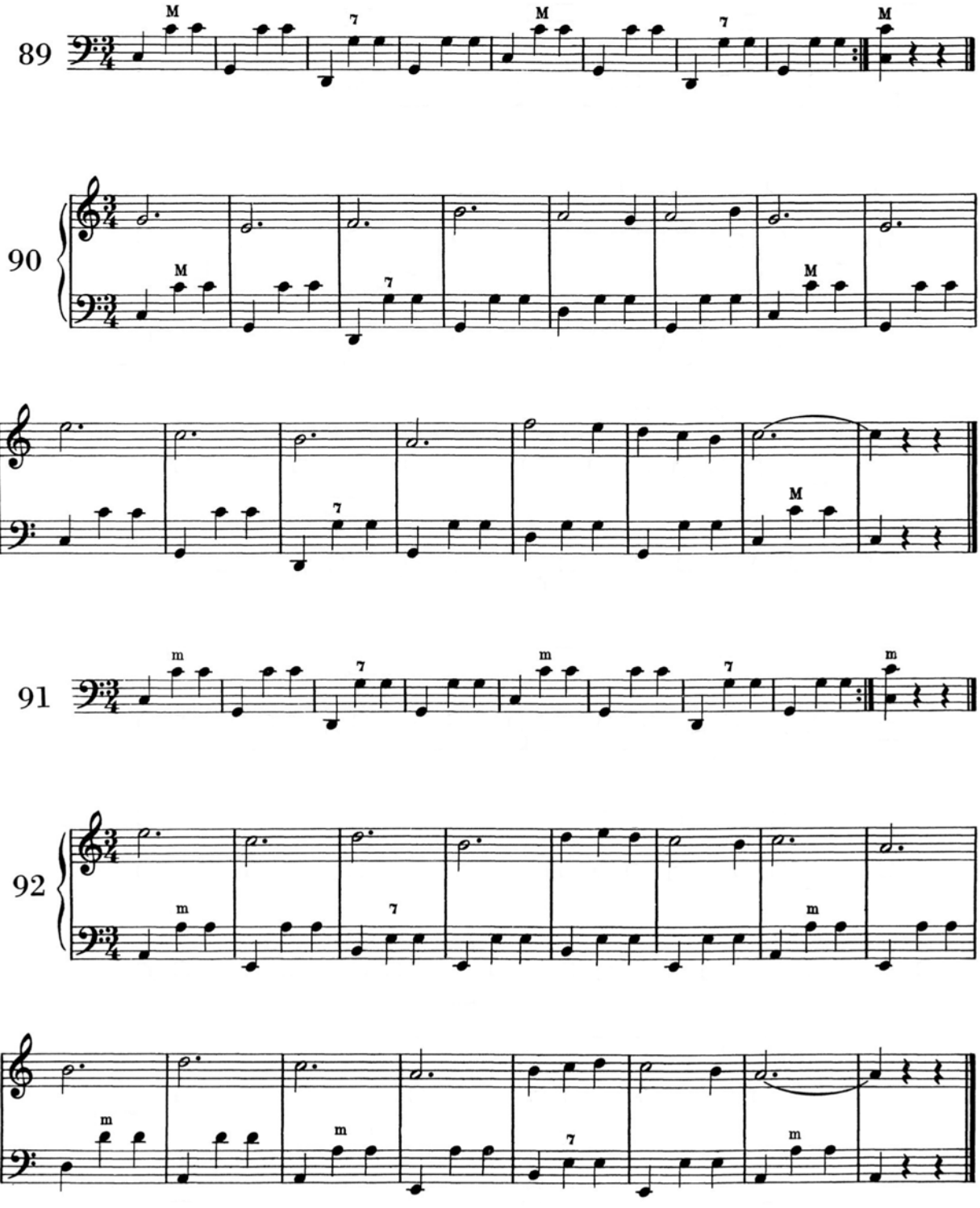




ESERCIZI
SUGLI ACCORDI
DI SETTIMA DI DOMINANTE

EXERCISES
ON THE DOMINANT
SEVENTH CHORDS

EJERCICIOS
SOBRE LOS ACORDES
DE SEPTIMA DOMINANTE

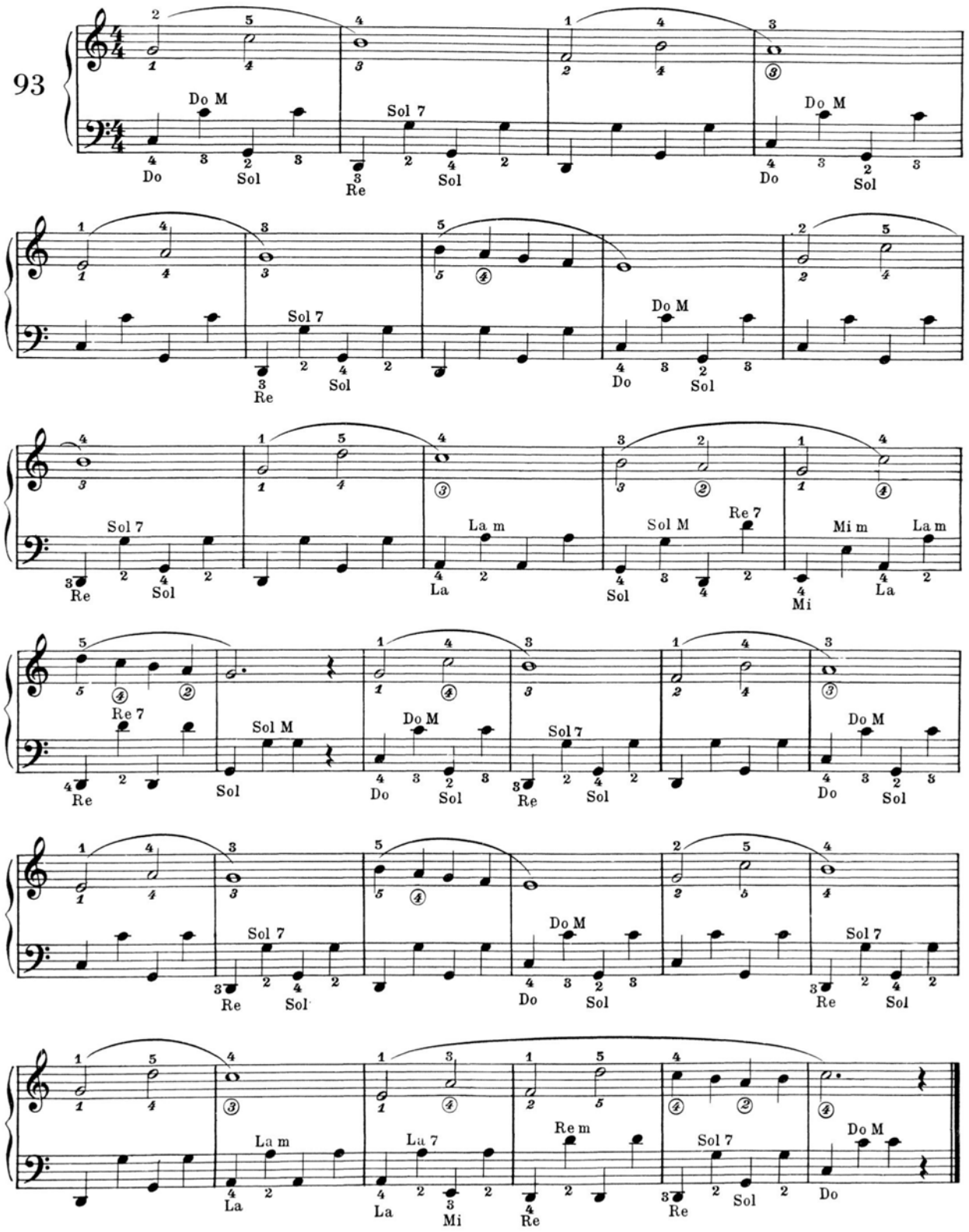


STUDIO
PER L'APPLICAZIONE
DEGLI ACCORDI DI SETTIMA

STUDY
IN THE APPLICATION
OF SEVENTH CHORDS

ESTUDIO
PARA LA APLICACIÓN
DE LOS ACORDES DE SÉPTIMA

93

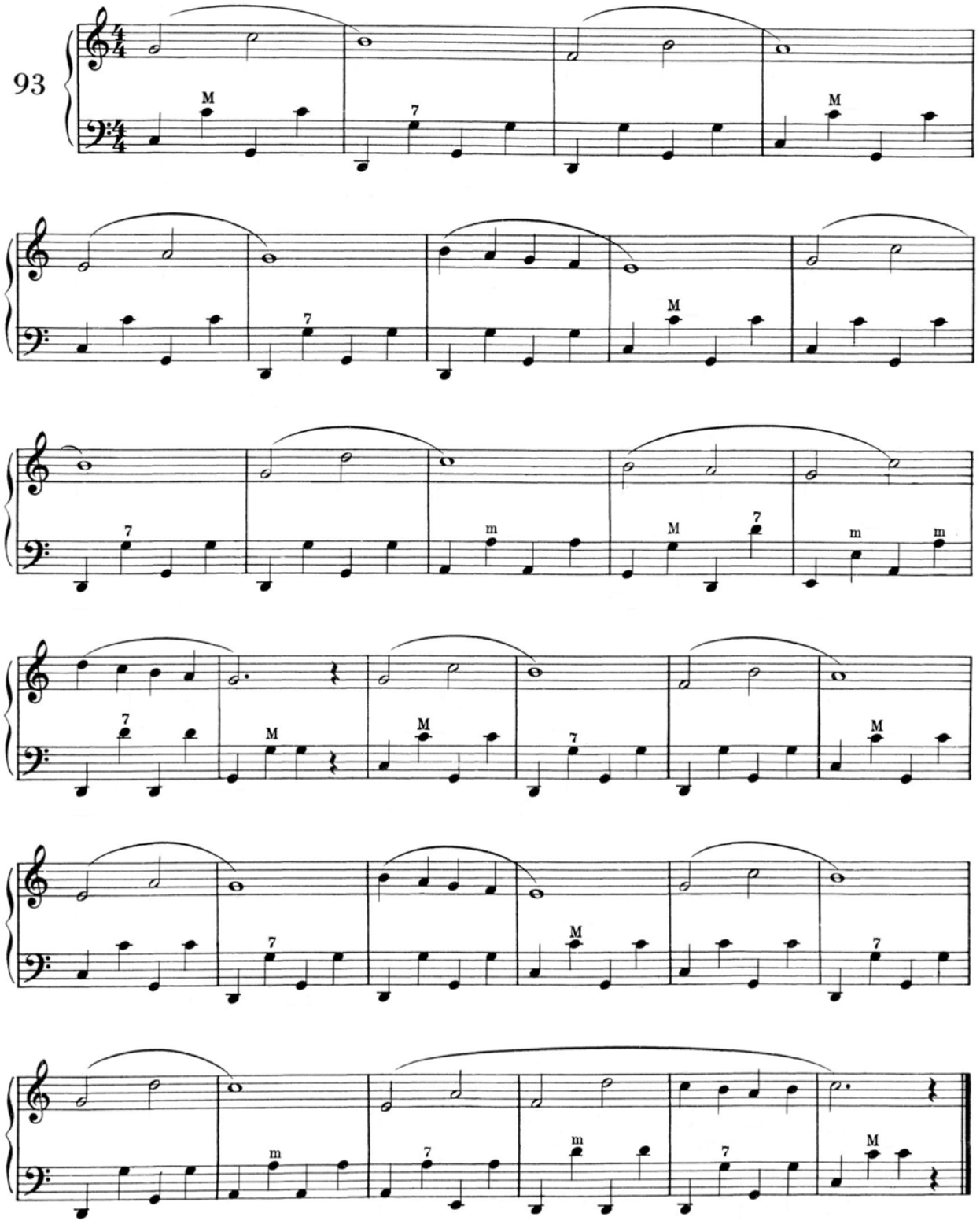


STUDIO
PER L'APPLICAZIONE
DEGLI ACCORDI DI SETTIMA

STUDY
IN THE APPLICATION
OF SEVENTH CHORDS

ESTUDIO
PARA LA APLICACIÓN
DE LOS ACORDES DE SÉPTIMA

93



CAPITOLO IX — *CHAPTER IX* — CAPÍTULO IX

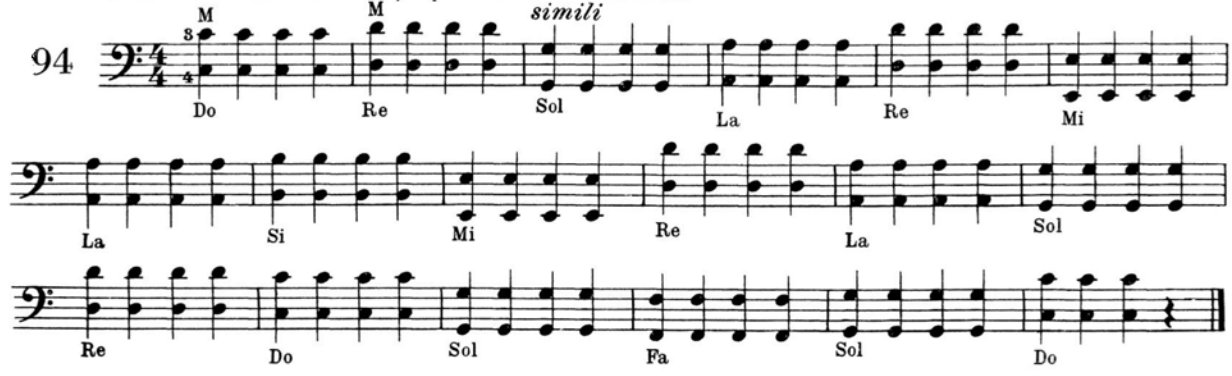
ESERCIZI PER I SALTI (MANO SINISTRA)

EXERCISES FOR JUMPS (*LEFTHAND*)

EJERCICIOS PARA LOS SALTOS (MANO IZQUIERDA)

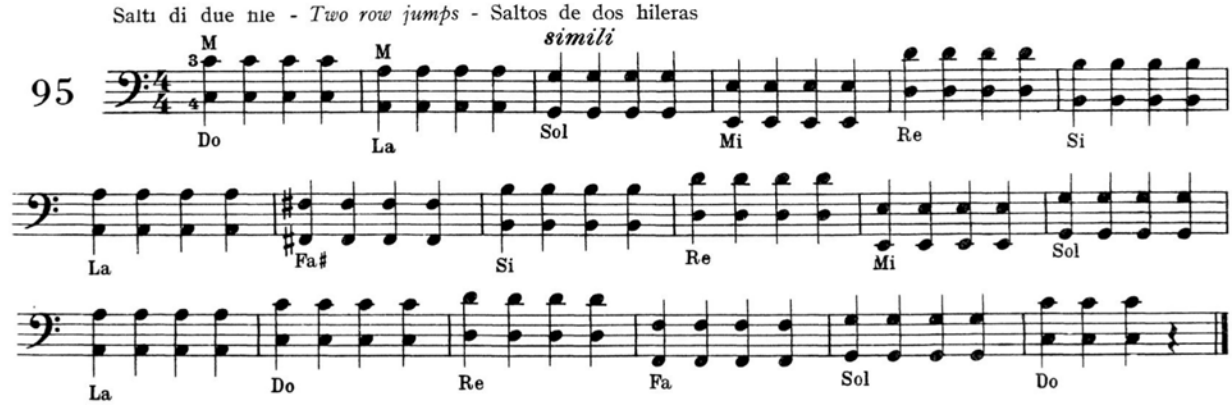
Salti di una fila - *One row jumps* - Saltos de una hilera

94



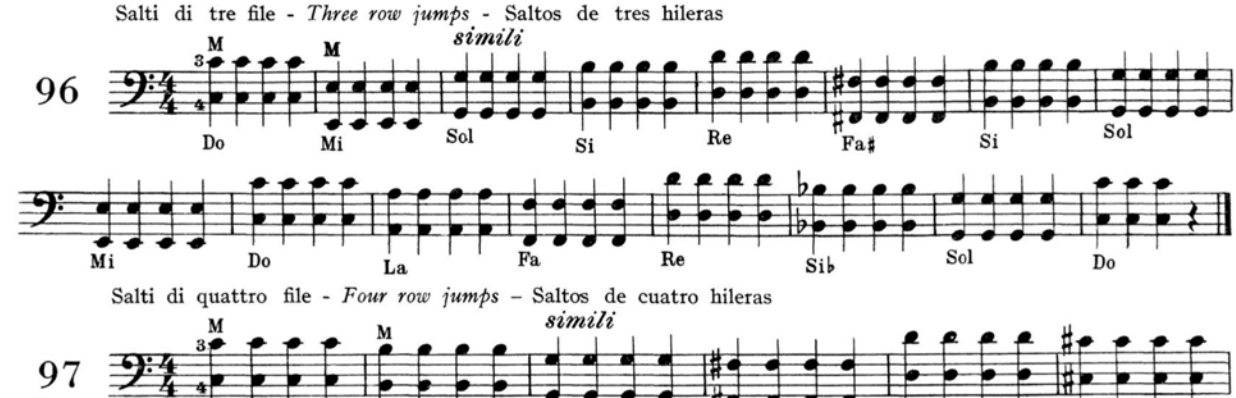
Salti di due file - *Two row jumps* - Saltos de dos hileras

95



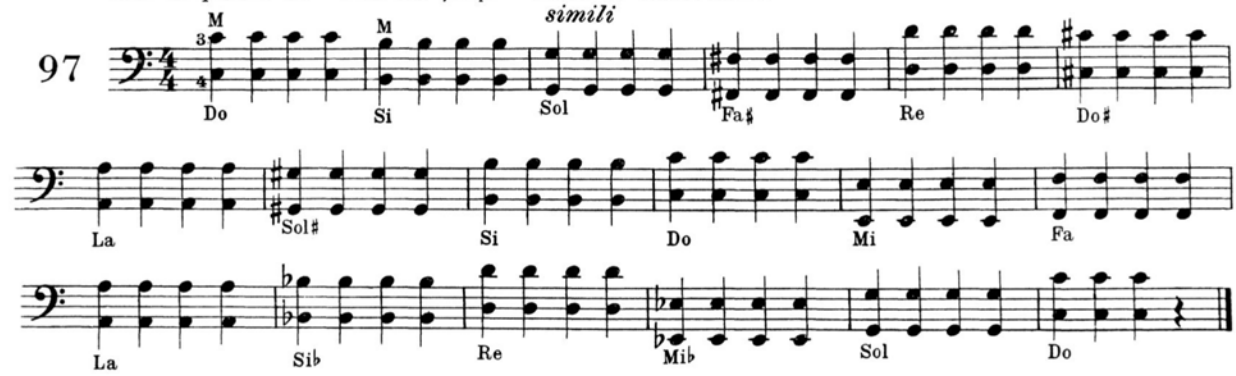
Salti di tre file - *Three row jumps* - Saltos de tres hileras

96



Salti di quattro file - *Four row jumps* – Saltos de cuatro hileras

97



N.B. - Consigliamo di eseguire i precedenti esercizi anche con accordi minori e di Settima dominante

N.B. - *We advise the student to play the preceding exercises not only on the major buttons but also on the Minors and Dominant*

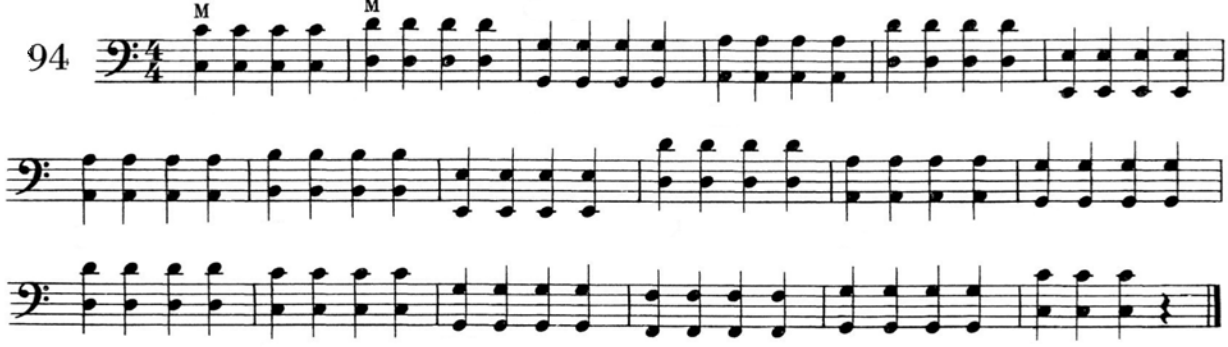
N.B. - Aconsejamos hacer los precedentes ejercicios tambien con acordes menores y Séptima Dominante.

CAPITOLO IX — *CHAPTER IX* — CAPÍTULO IX

ESERCIZI PER I SALTI (MANO SINISTRA) — ***EXERCISES FOR JUMPS*** (*LEFTHAND*) — **EJERCICIOS PARA LOS SALTOS** (MANO IZQUIERDA)

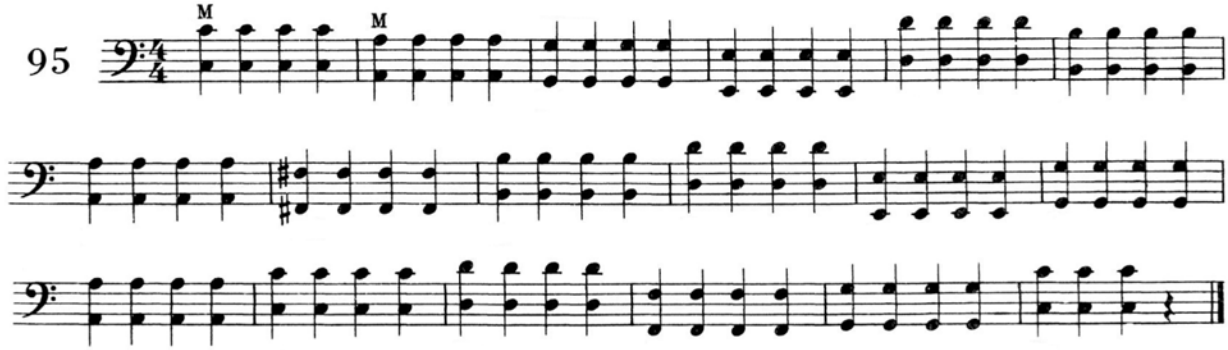
Salti di una fila - *One row jumps* - Saltos de una hilera

94



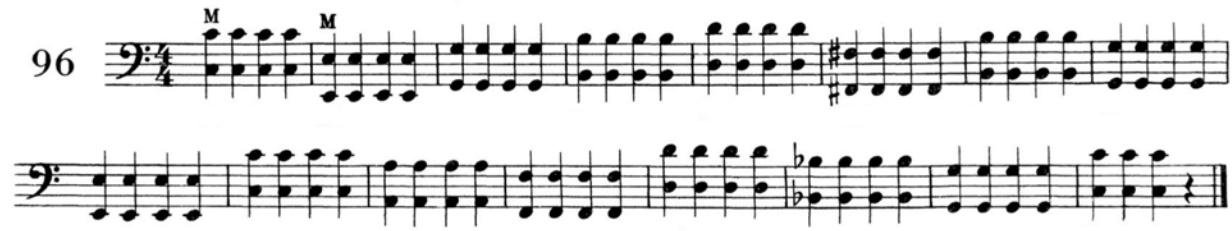
Salti di due file - *Two row jumps* - Saltos de dos hileras

95



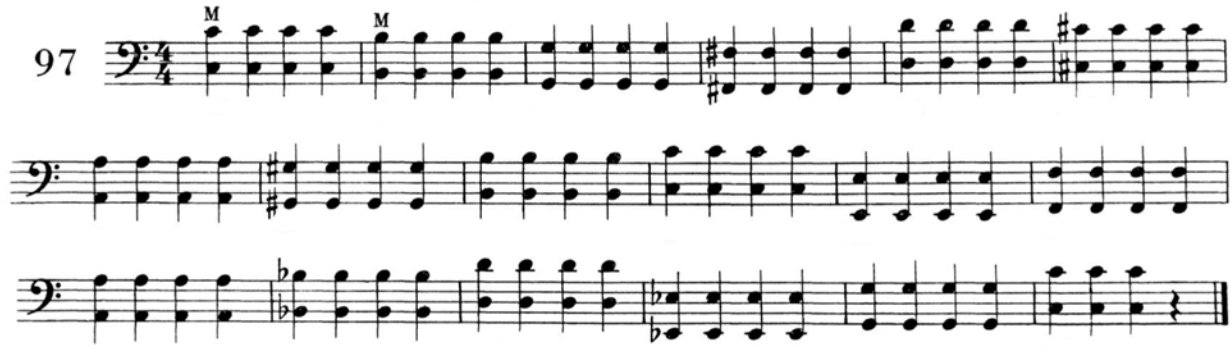
Salti di tre file - *Three row jumps* - Saltos de tres hileras

96



Salti di quattro file - *Four row jumps* – Saltos de cuatro hileras

97



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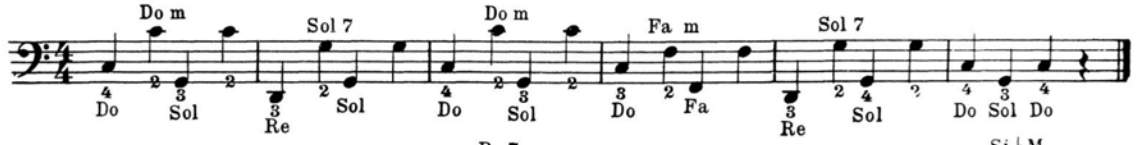
BASSI ALTERNATI MAGGIORI - MINORI E DI SETTIMA DOMINANTE CON SALTI DI POSIZIONE

ALTERNATE MAJORS, MINORS AND DOMINANT SEVENTHS WITH JUMPS

BAJOS ALTERNADOS MAYORES - MENORES Y SÉPTIMA DOMINANTE CON SALTOS DE POSICIÓN

98



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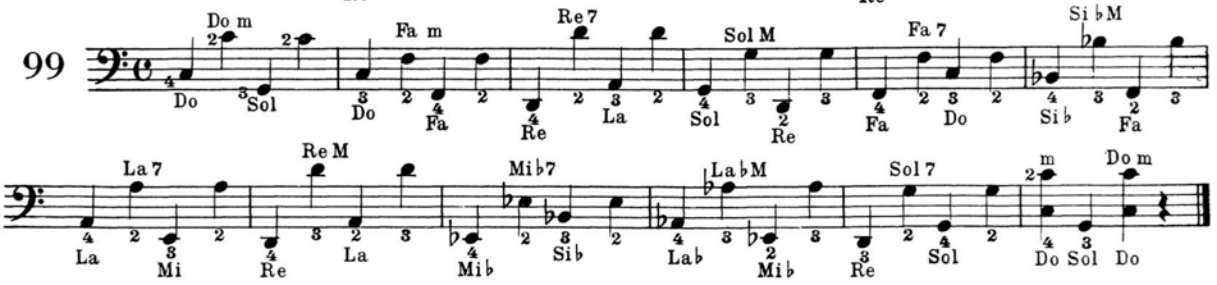
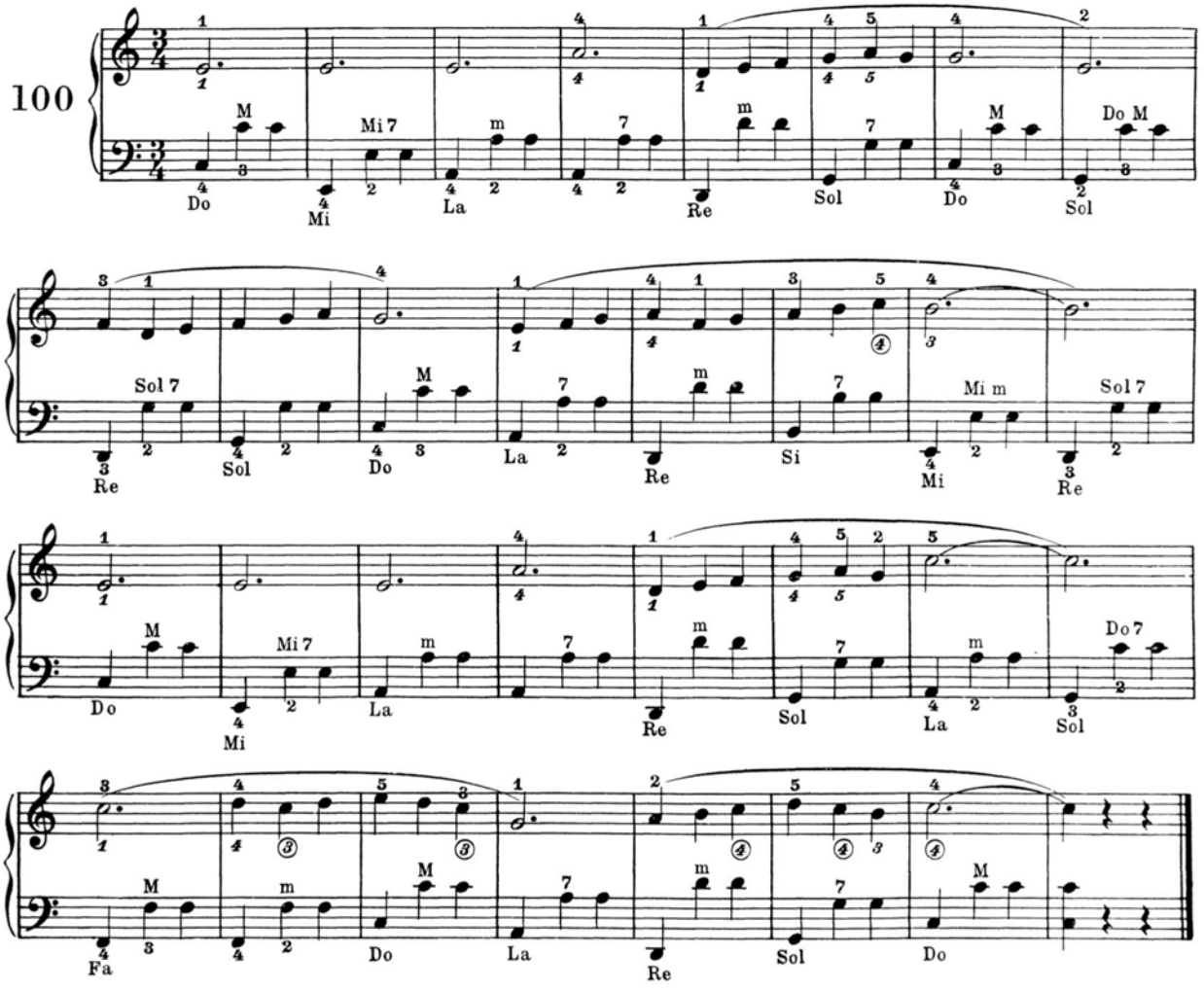


APPLICAZIONE DEGLI ESERCIZI PRECEDENTI

APPLICATION OF THE PRECEDING EXERCISES

APLICACIÓN DE LOS EJERCICIOS PRECEDENTES

100

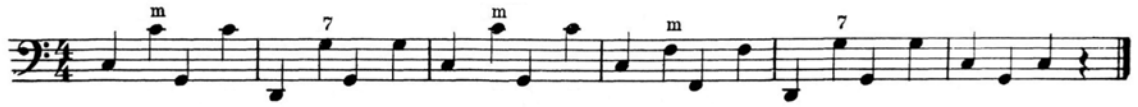


BASSI ALTERNATI MAGGIORI - MINORI E DI SETTIMA DOMINANTE CON SALTI DI POSIZIONE

ALTERNATE MAJORS, MINORS AND DOMINANT SEVENTHS WITH JUMPS

BAJOS ALTERNADOS MAYORES - MENORES Y SÉPTIMA DOMINANTE CON SALTOS DE POSICIÓN

98



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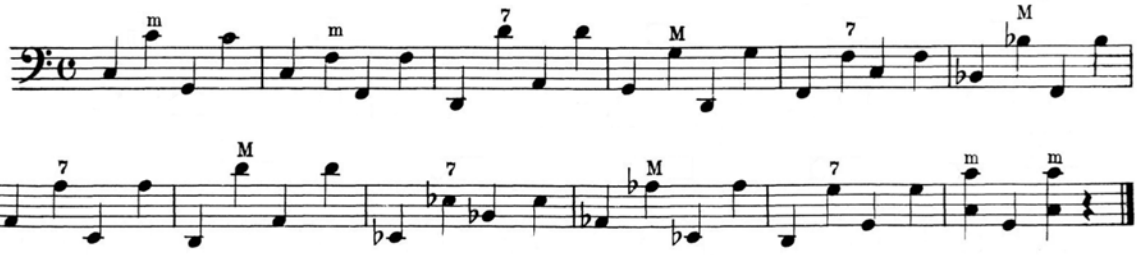
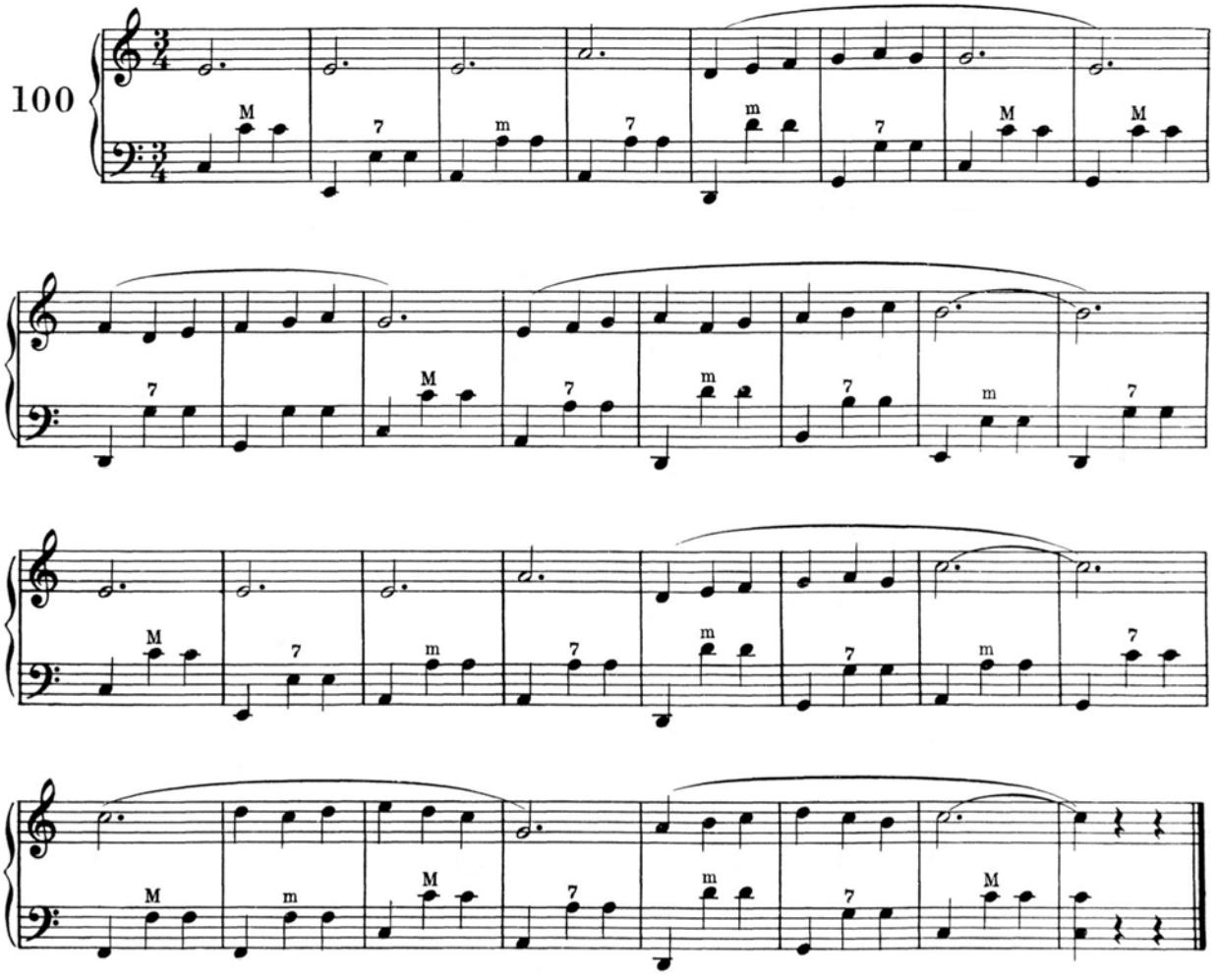


APPLICAZIONE DEGLI ESERCIZI PRECEDENTI

APPLICATION OF THE PRECEDING EXERCISES

APLICACIÓN DE LOS EJERCICIOS PRECEDENTES

100



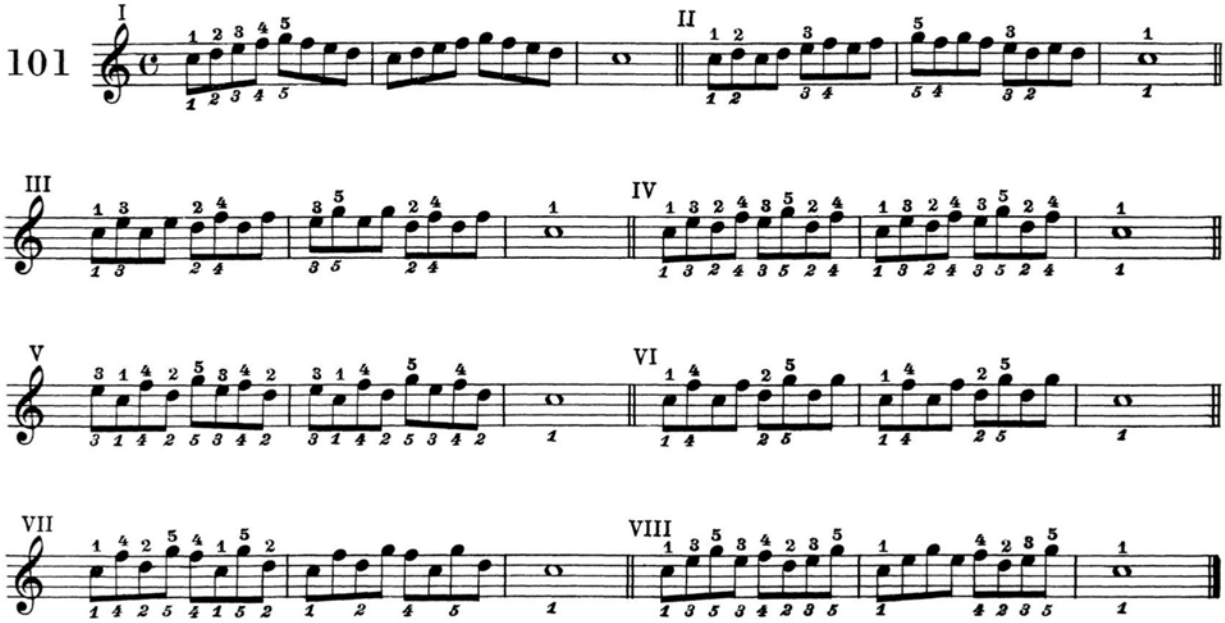
CAPITOLO X — *CHAPTER X* — CAPÍTULO X

PRIMI ELEMENTI DI AGILITÀ SULLE 5 NOTE - *DO - SOL*

FIRST EXERCISES IN AGILITY OVER FIVE NOTES FROM - C TO G

PRIMEROS ELEMENTOS DE AGILIDAD SOBRE LAS 5 NOTAS - *DO - SOL*

101

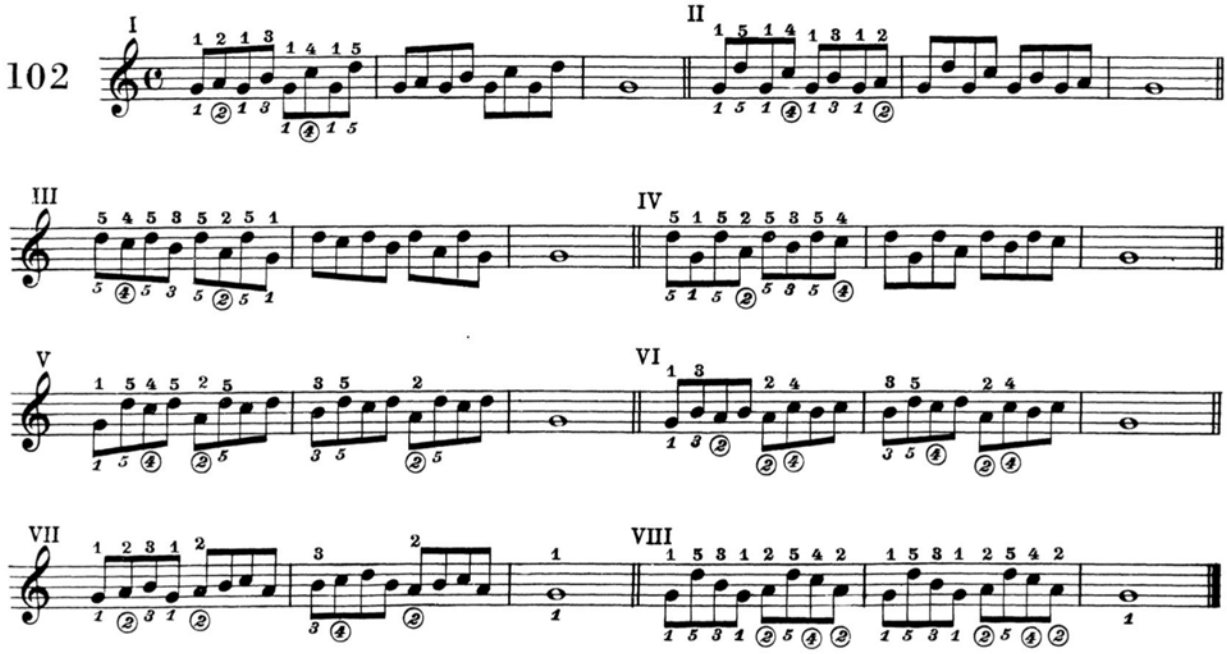


ESERCIZI SULLE 5 NOTE - *SOL - RE*

EXERCISES ON FIVE NOTES - G - D

EJERCICIOS SOBRE LAS 5 NOTAS - *SOL - RE*

102



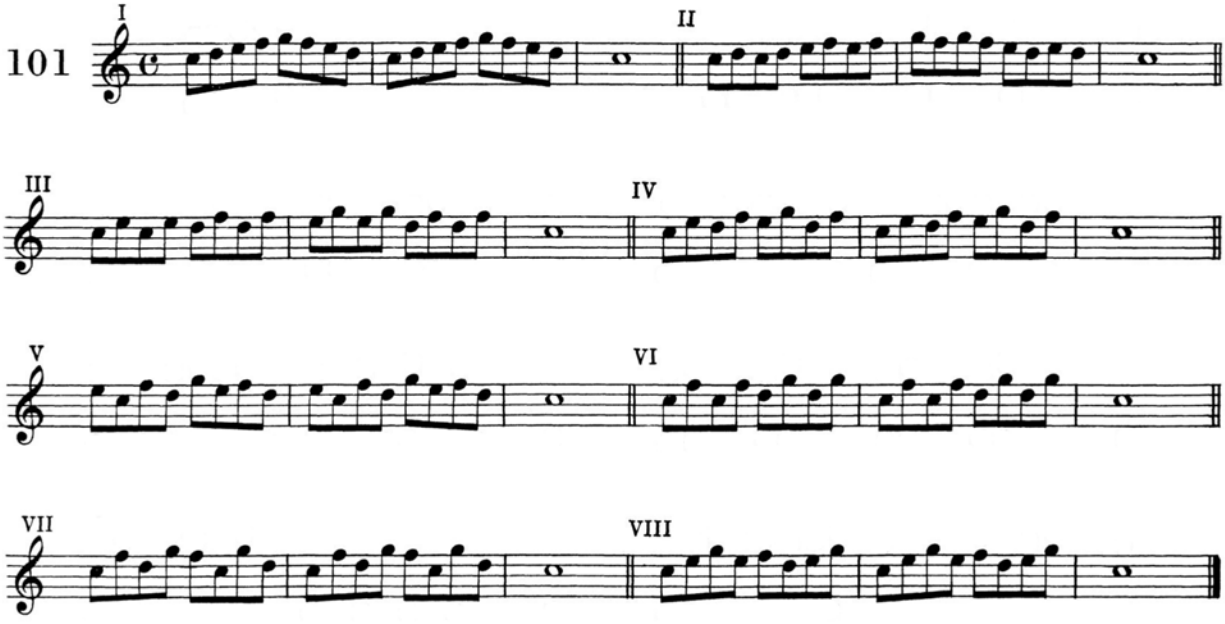
CAPITOLO X — *CHAPTER X* — CAPÍTULO X

PRIMI ELEMENTI DI AGILITÀ SULLE 5 NOTE - *DO - SOL*

FIRST EXERCISES IN AGILITY OVER FIVE NOTES FROM - C TO G

PRIMEROS ELEMENTOS DE AGILIDAD SOBRE LAS 5 NOTAS - *DO - SOL*

101

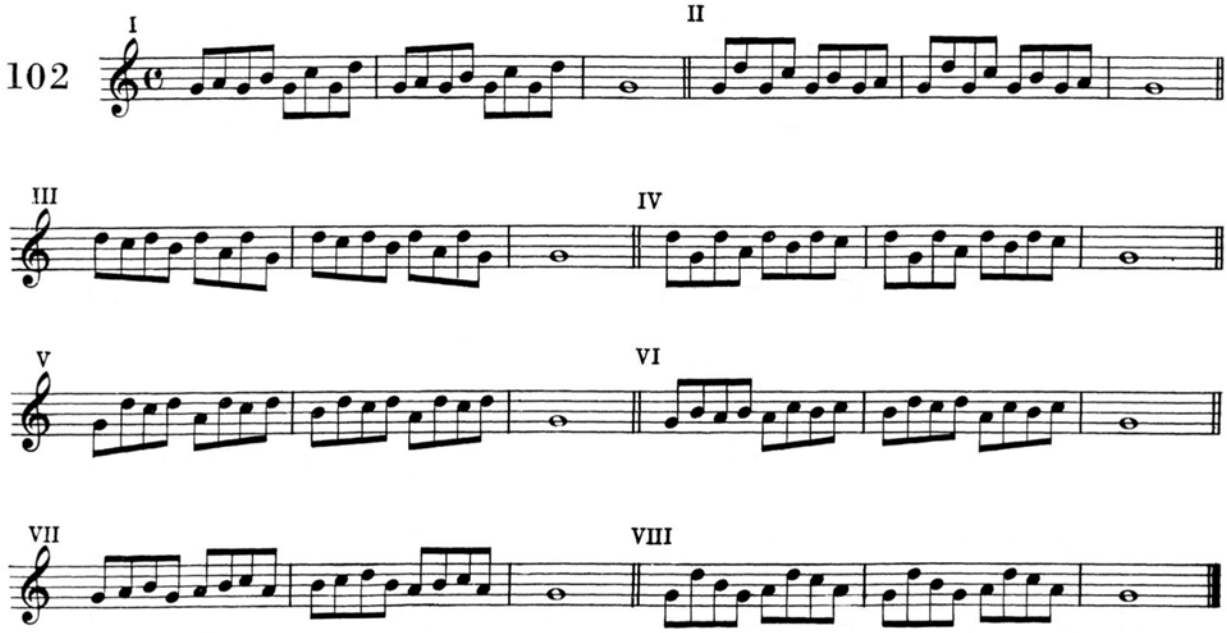


ESERCIZI SULLE 5 NOTE - *SOL - RE*

EXERCISES ON FIVE NOTES - G - D

EJERCICIOS SOBRE LAS 5 NOTAS - *SOL - RE*

102

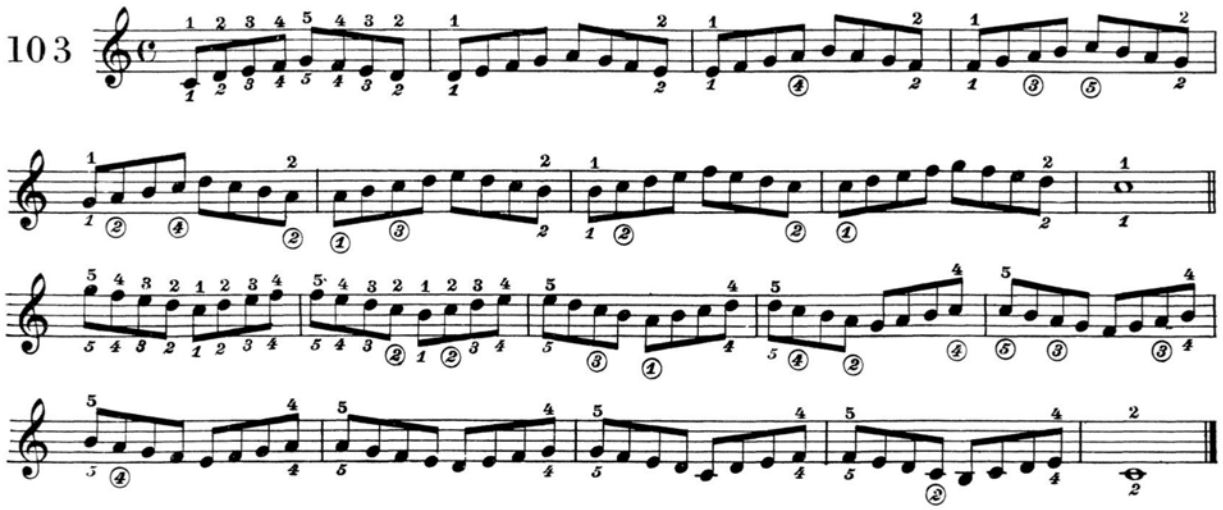


ESERCIZI
SULLE 5 NOTE
IN PROGRESSIONE

EXERCISES
IN PROGRESSION
OVER FIVE NOTES

EJERCICIOS
SOBRE LAS 5 NOTAS
EN PROGRESIÓN

103



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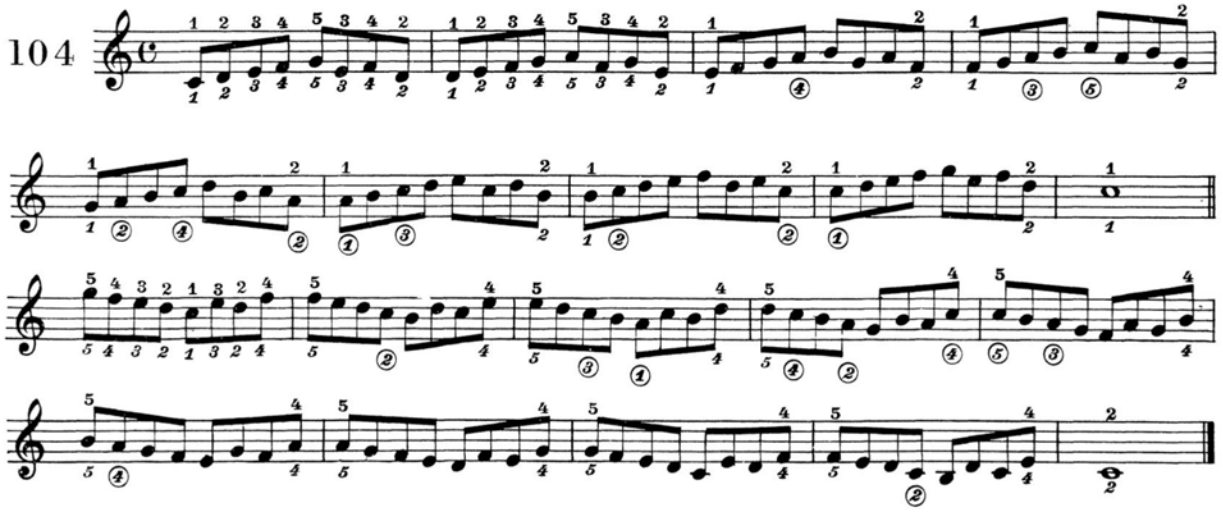

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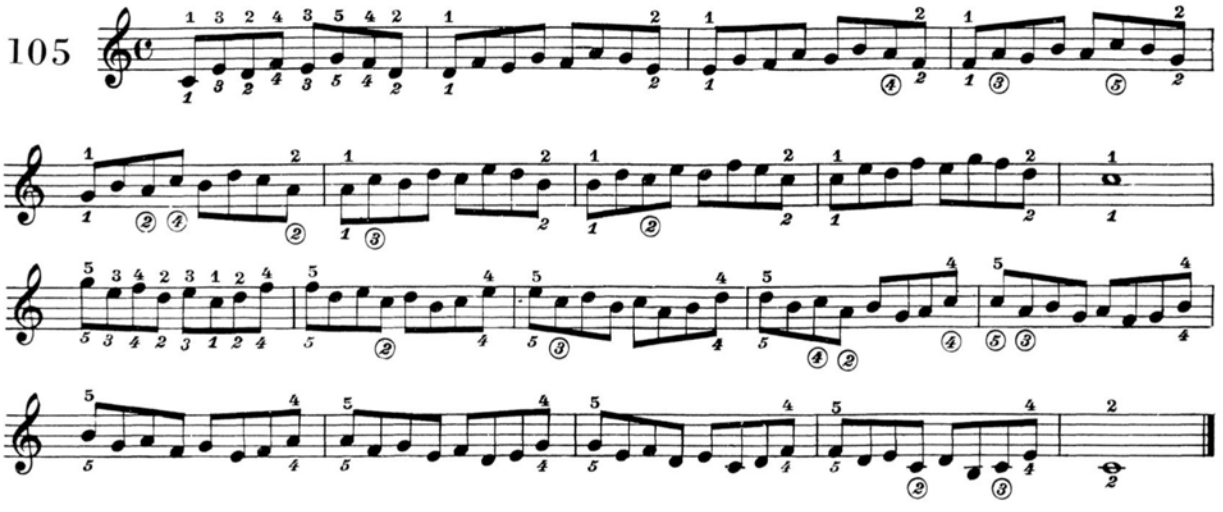
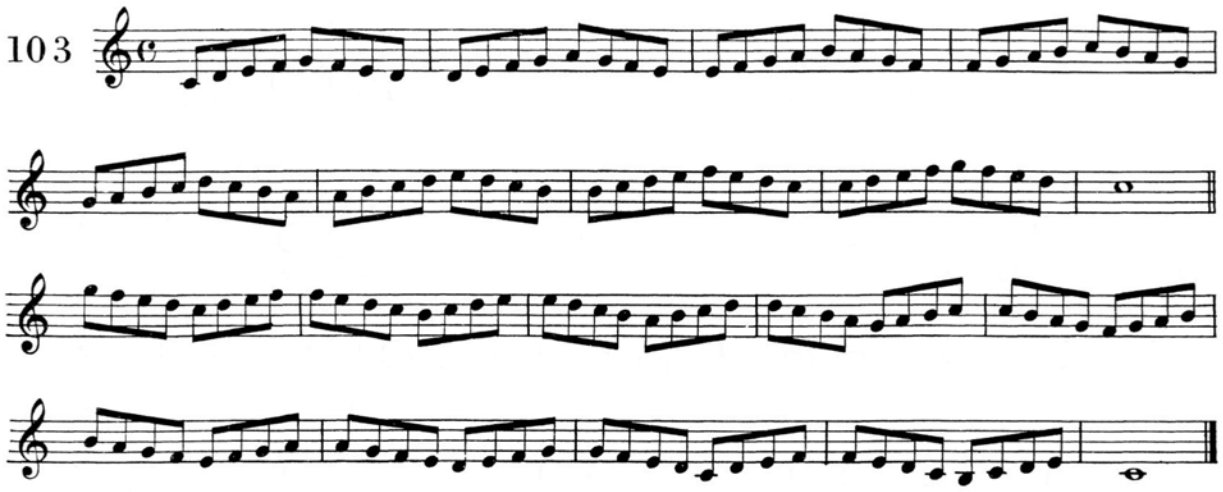


ESERCIZI
SULLE 5 NOTE
IN PROGRESSIONE

EXERCISES
IN PROGRESSION
OVER FIVE NOTES

EJERCICIOS
SOBRE LAS 5 NOTAS
EN PROGRESIÓN

103



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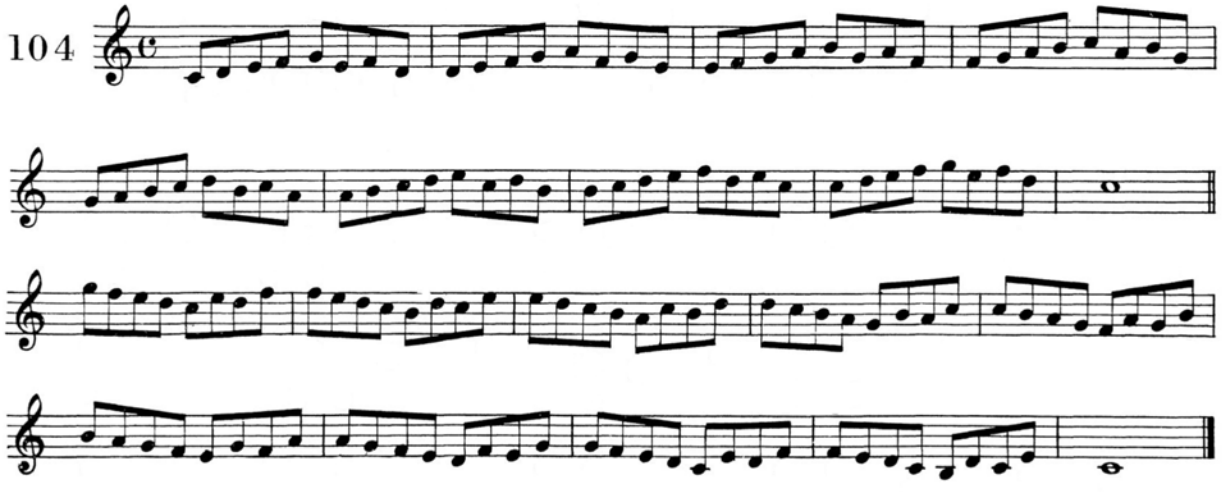

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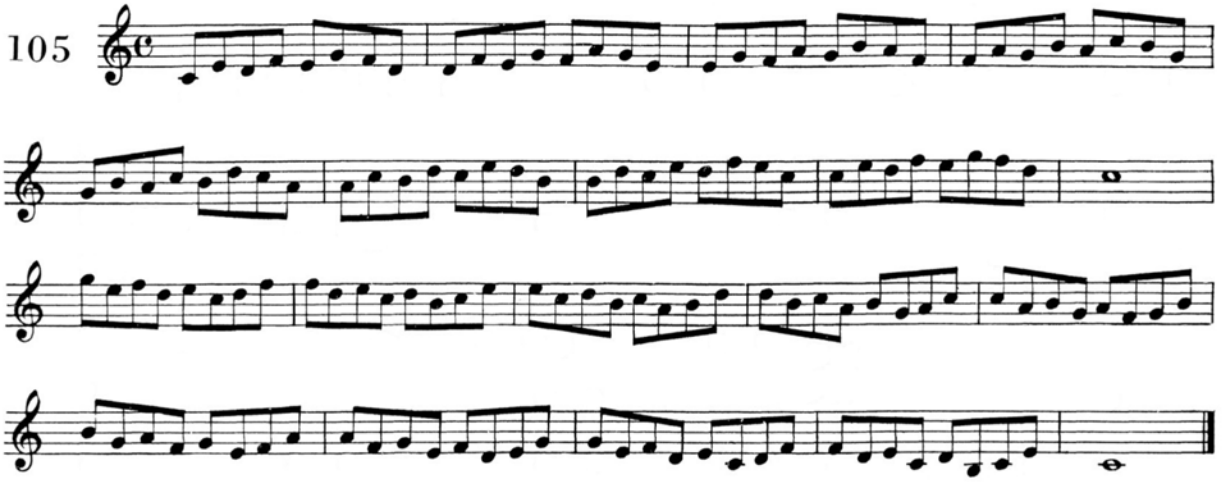

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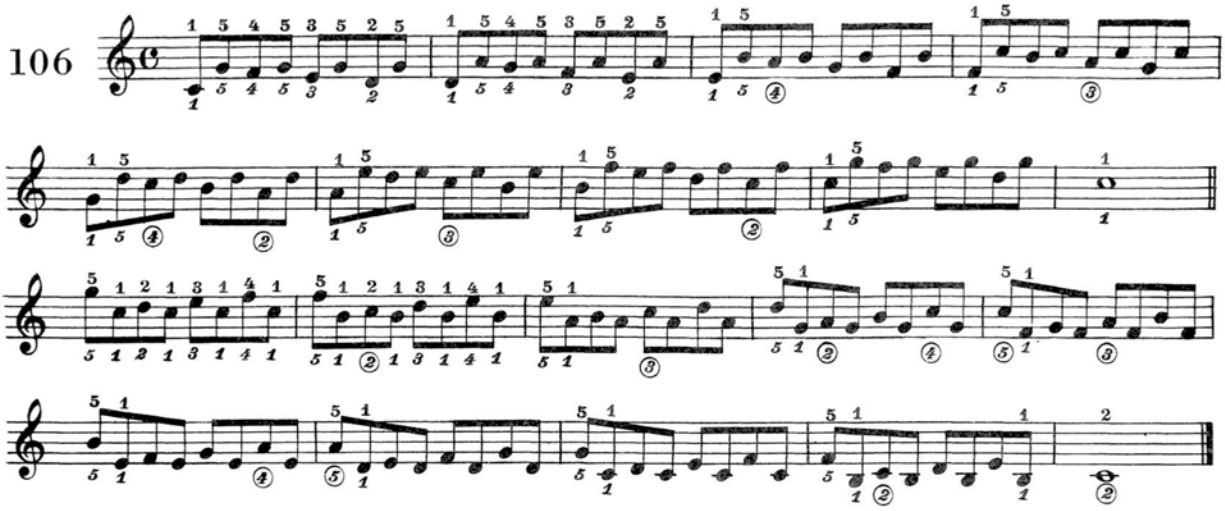
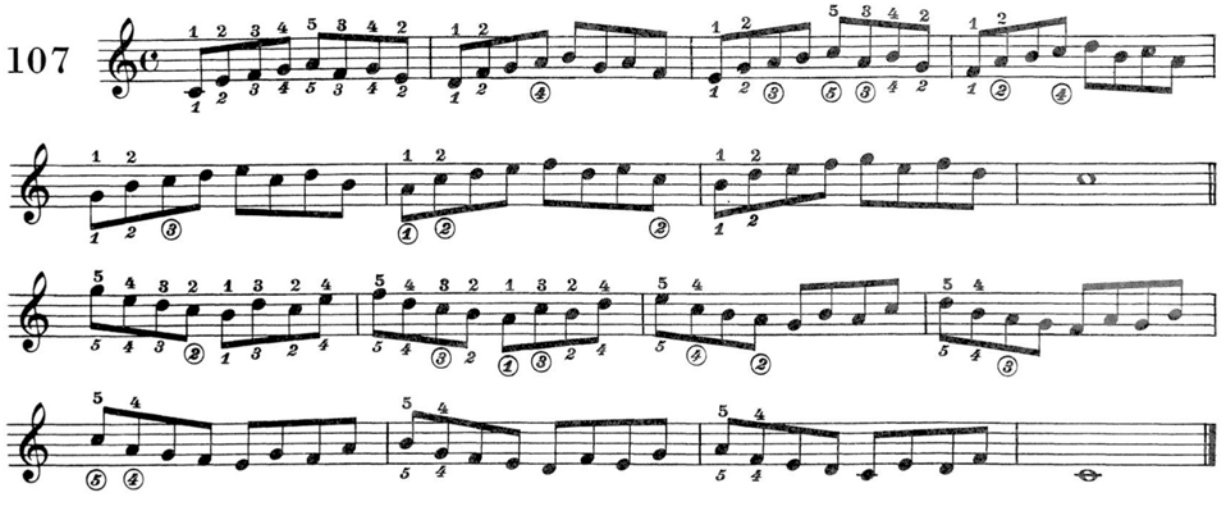


ESERCIZI
IN PROGRESSIONE
PER GLI ALLARGAMENTI

EXERCISES
IN PROGRESSION
OF EXTENSIONS

EJERCICIOS
EN PROGRESIÓN PARA
LOS ALARGAMIENTOS

107



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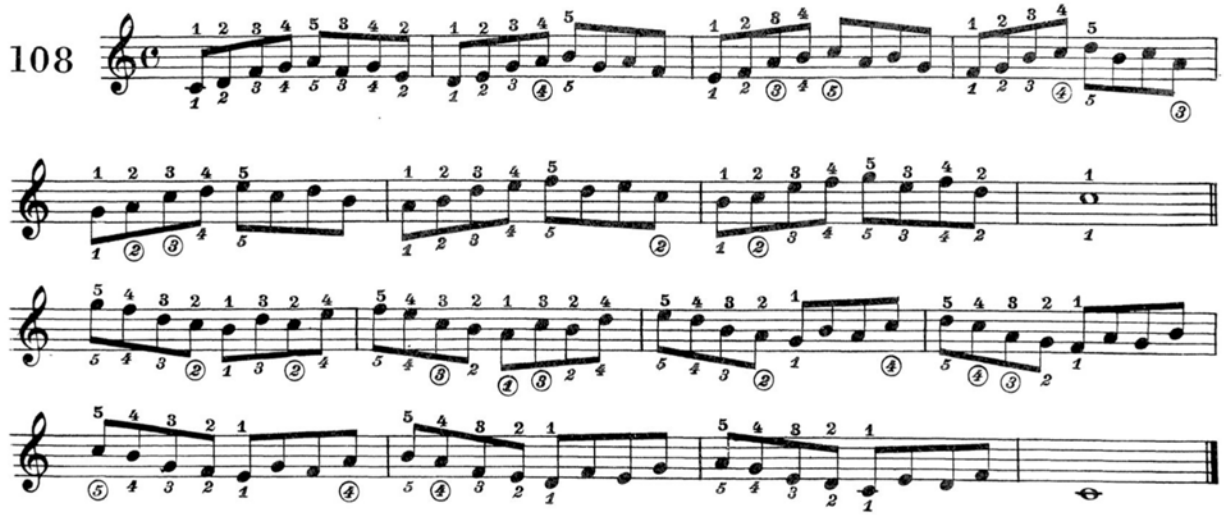

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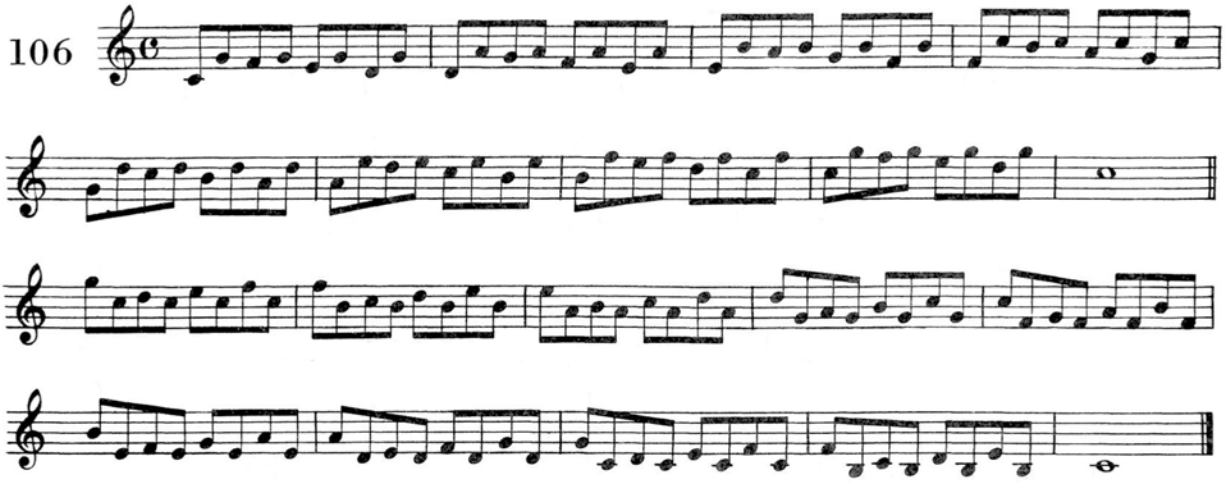
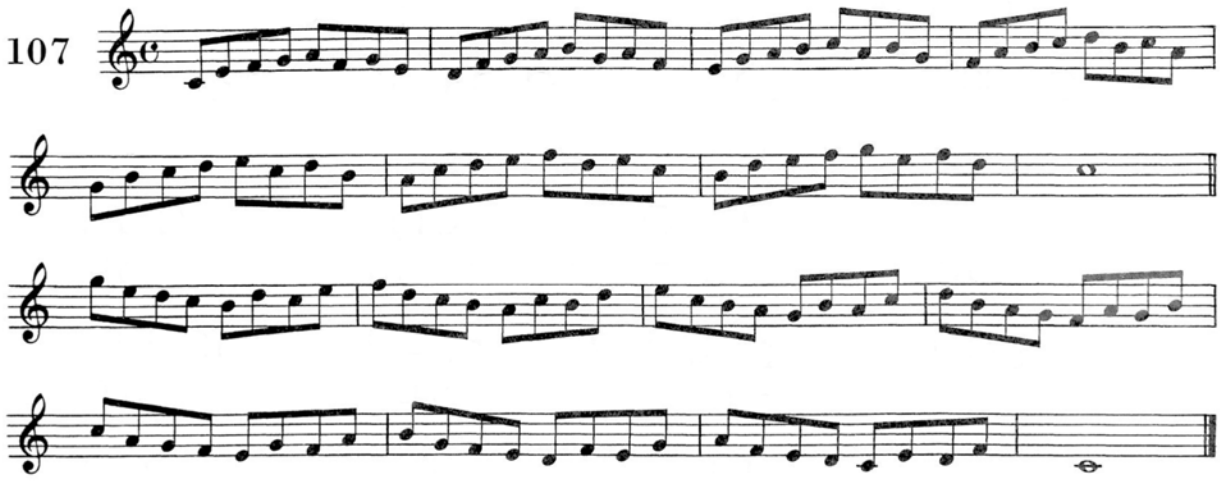


ESERCIZI IN PROGRESSIONE PER GLI ALLARGAMENTI

EXERCISES IN PROGRESSION OF EXTENSIONS

EJERCICIOS EN PROGRESIÓN PARA LOS ALARGAMIENTOS

107



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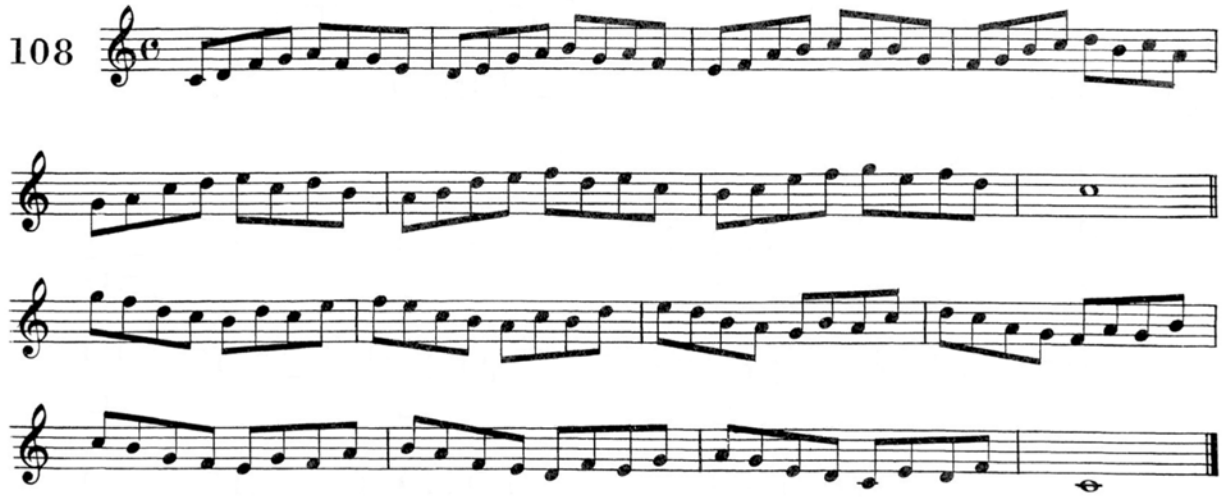

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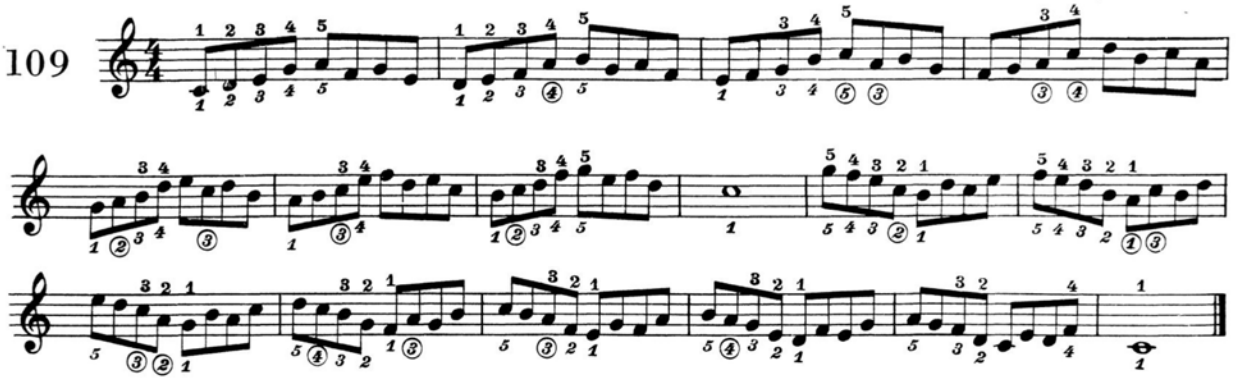

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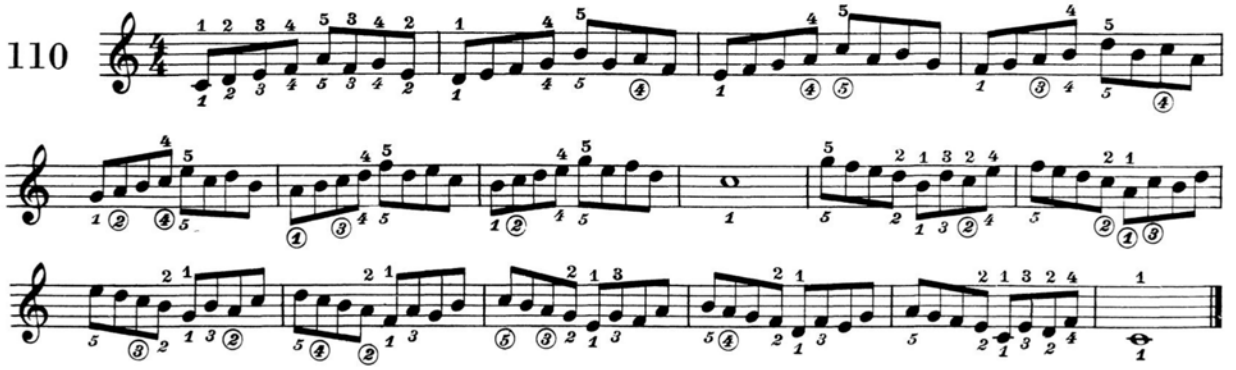
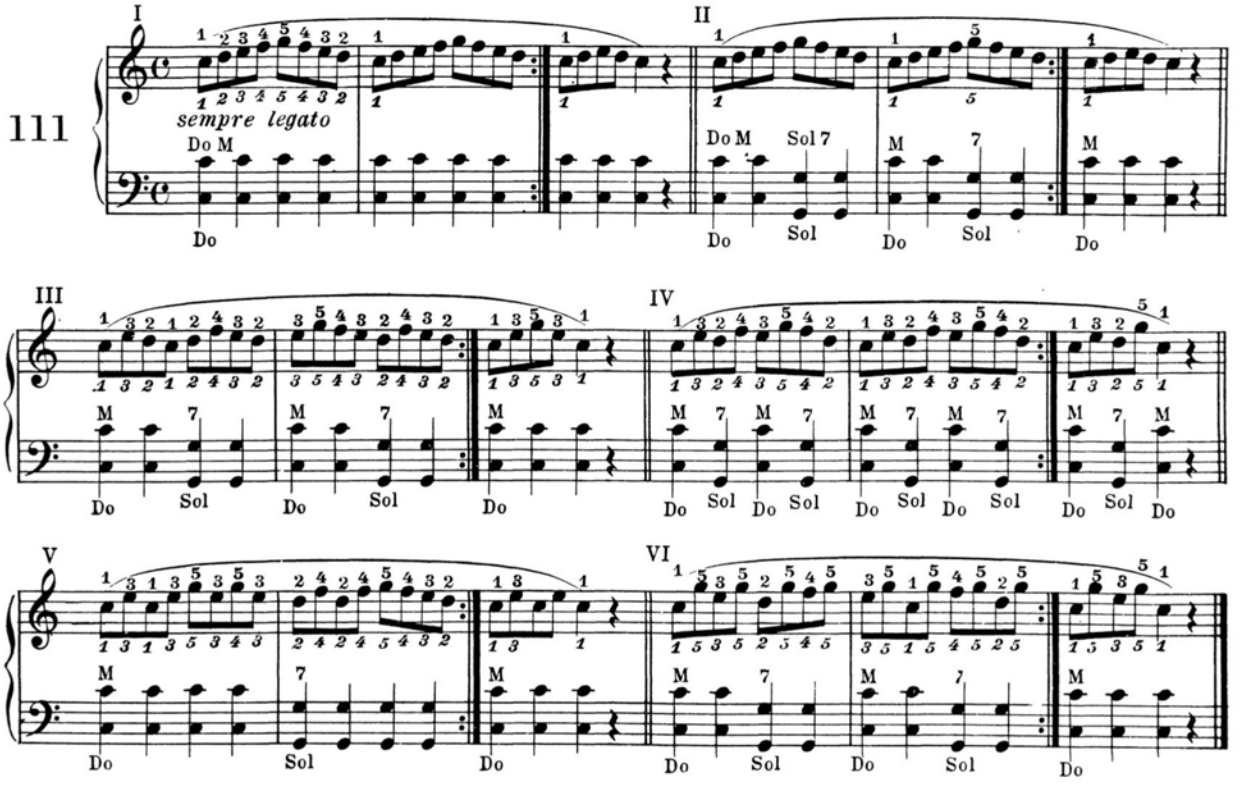


ESERCIZI
A MANI UNITE

EXERCISES
FOR TWO HANDS

EJERCICIOS
A MANOS JUNTAS

111



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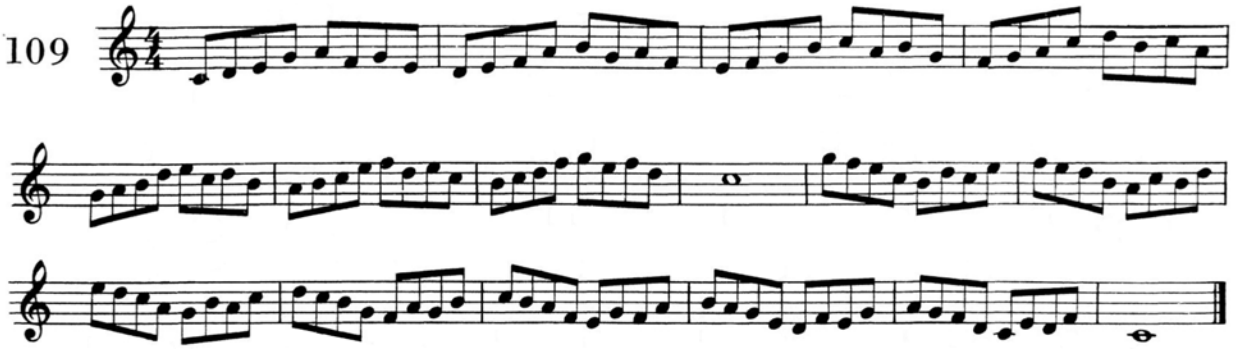

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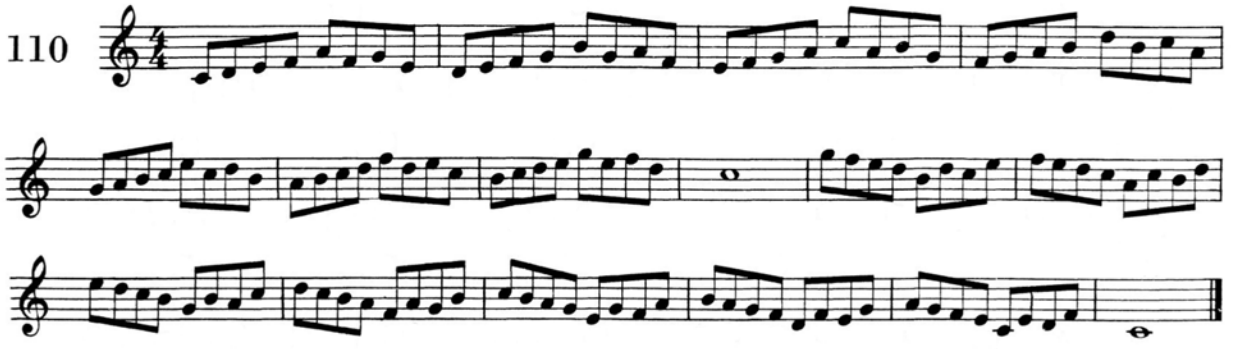
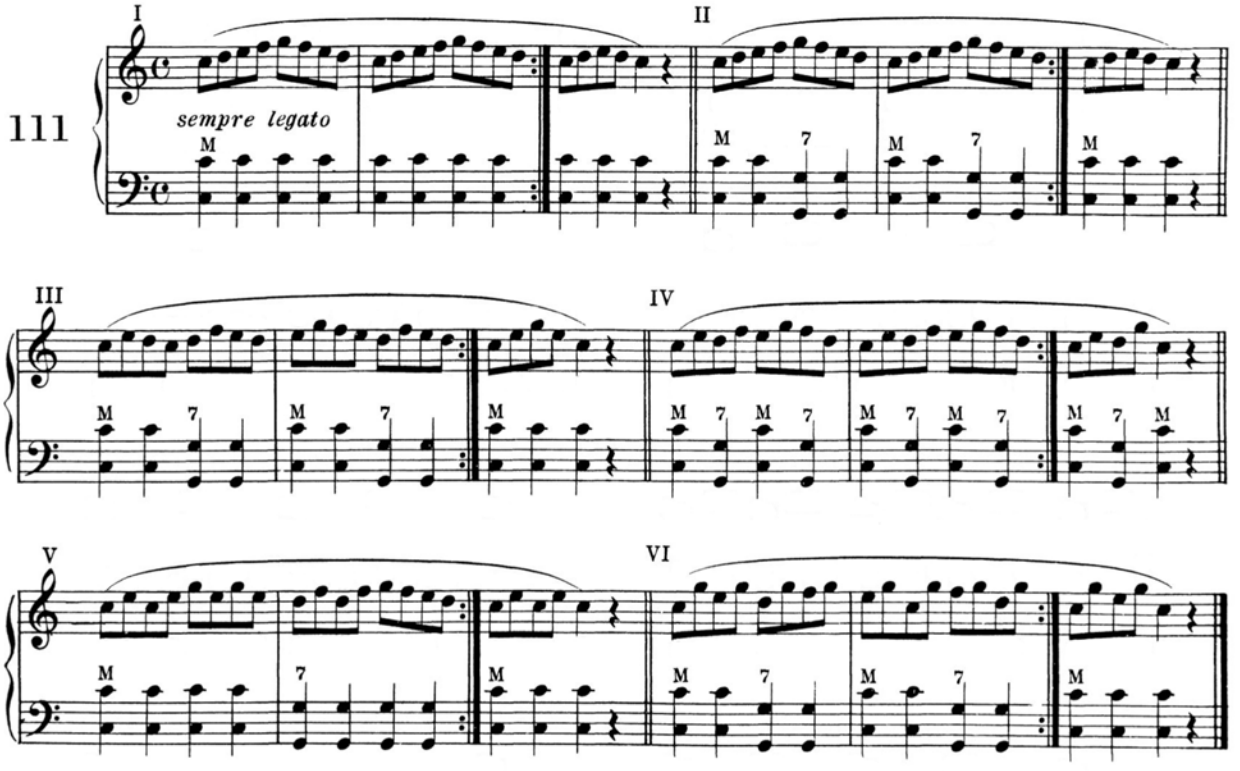


ESERCIZI
A MANI UNITE

EXERCISES
FOR TWO HANDS

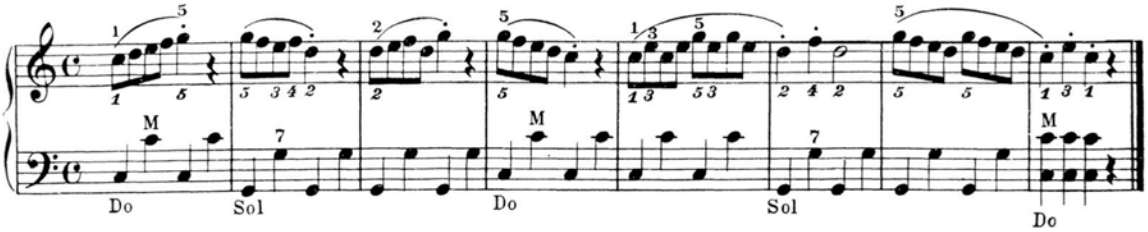
EJERCICIOS
A MANOS JUNTAS

111



RICREAZIONI *RECREATIONAL* **RECREACIONES**

112



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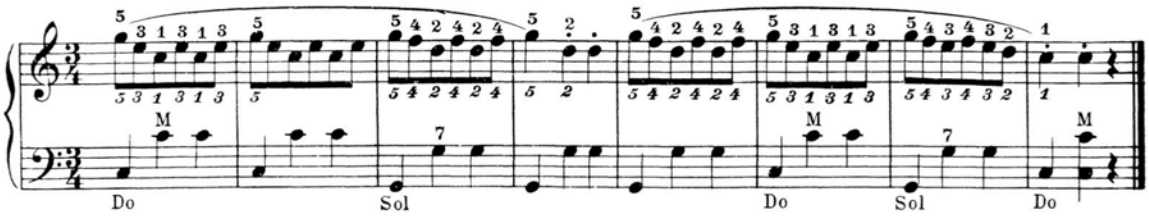

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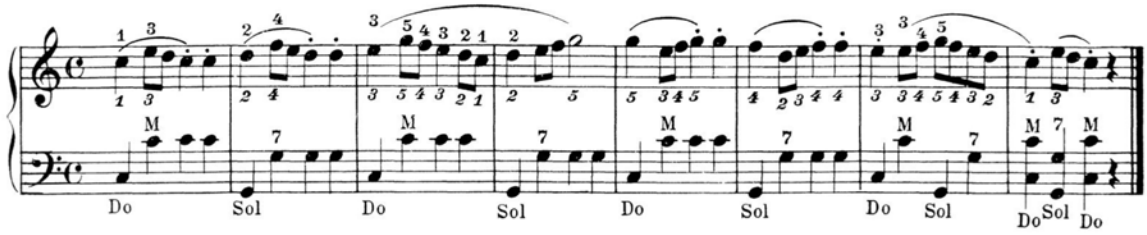

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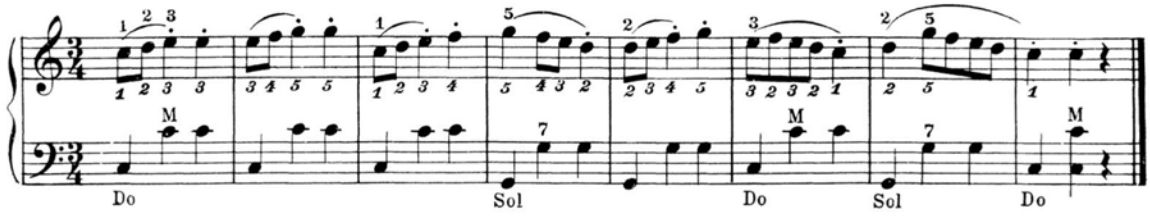
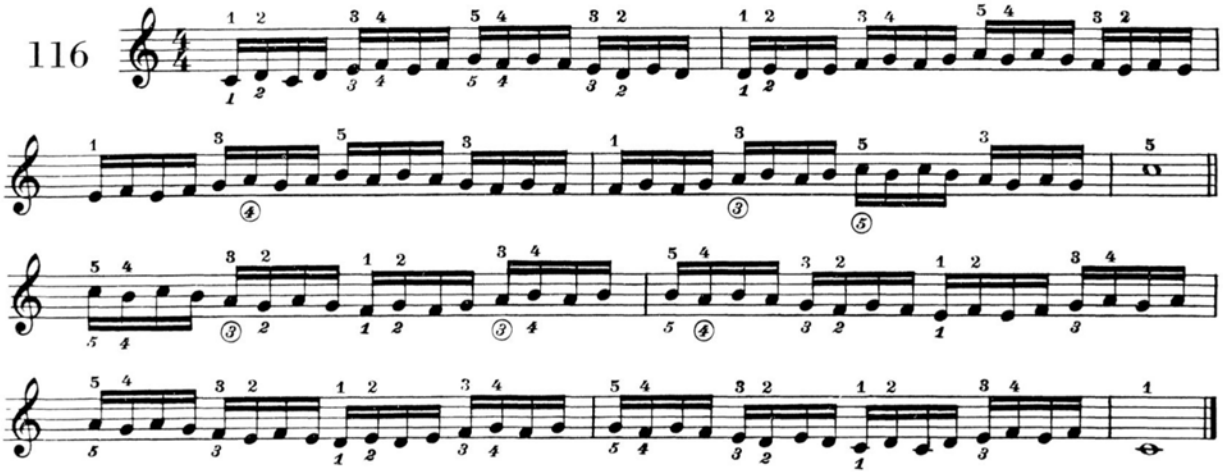


ELEMENTI DI AGILITÀ CON SEDICESIMI
(MANO DESTRA)

EXERCISES IN AGILITY WITH SIXTH
(*RIGHTHAND*)

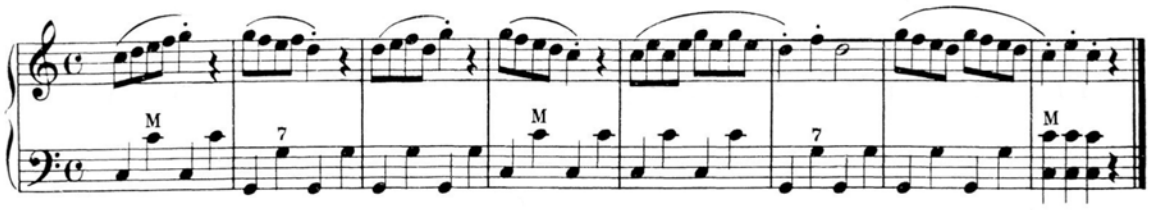
ELEMENTOS DE AGILIDAD CON SEMICORCHEA
(MANO DERECHA)

116



RICREAZIONI *RECREATIONAL* **RECREACIONES**

112



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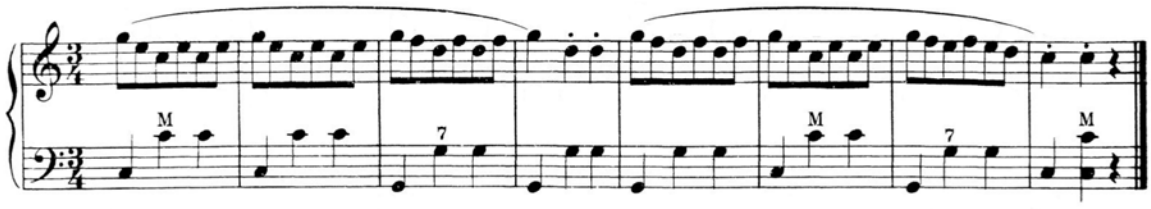

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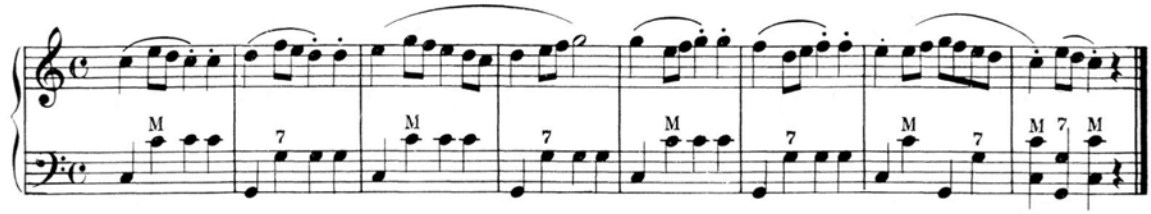

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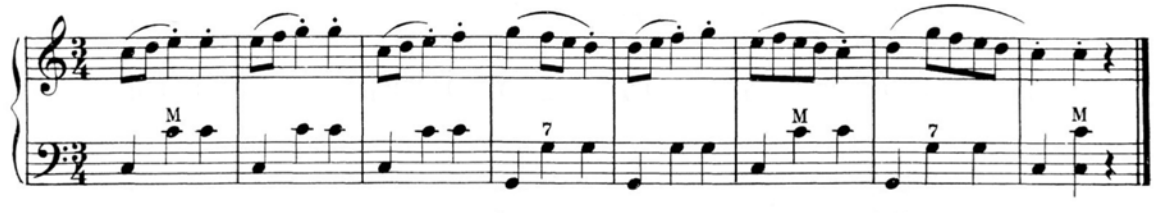
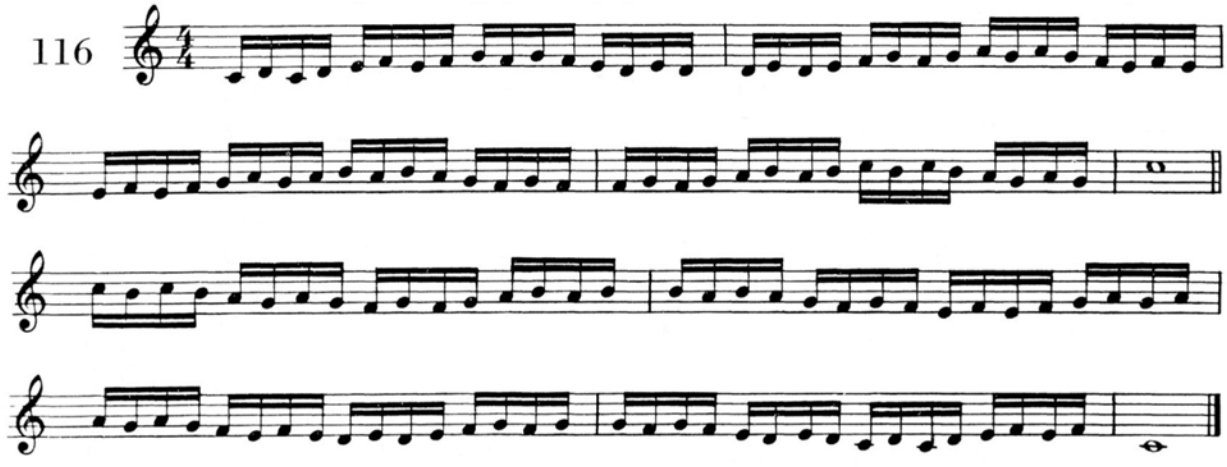


ELEMENTI DI AGILITÀ CON SEDICESIMI
(MANO DESTRA)

EXERCISES IN AGILITY WITH SIXTH
(*RIGHTHAND*)

ELEMENTOS DE AGILIDAD CON SEMICORCHEA
(MANO DERECHA)

116



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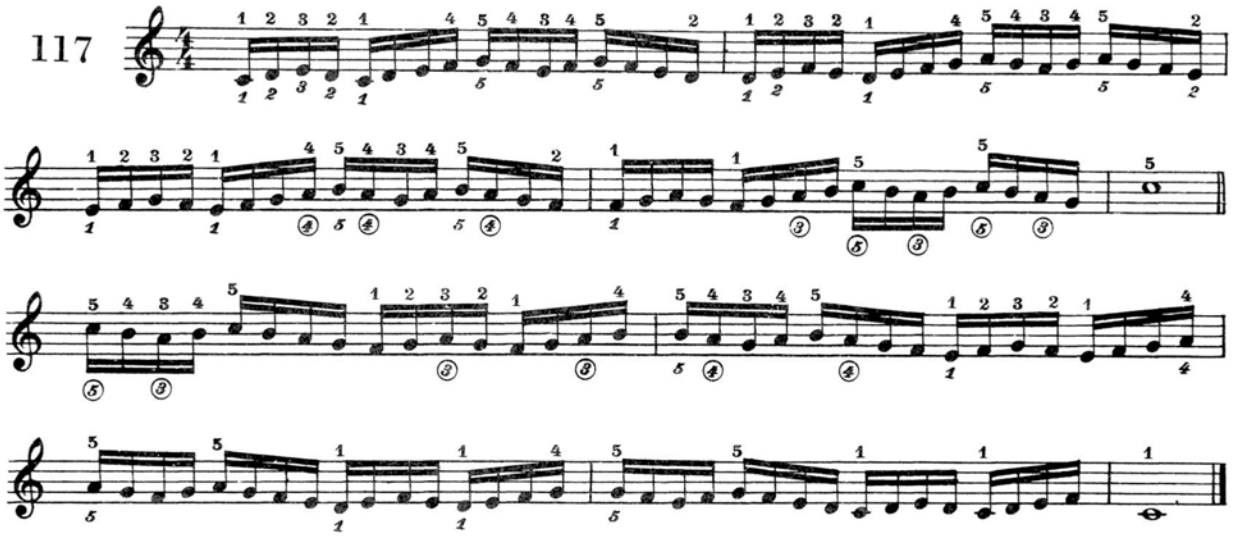

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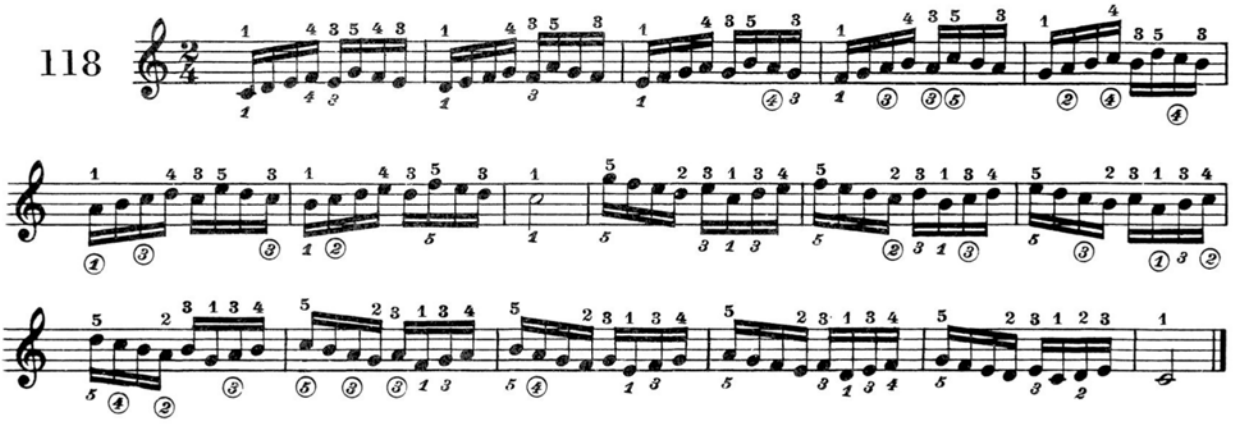
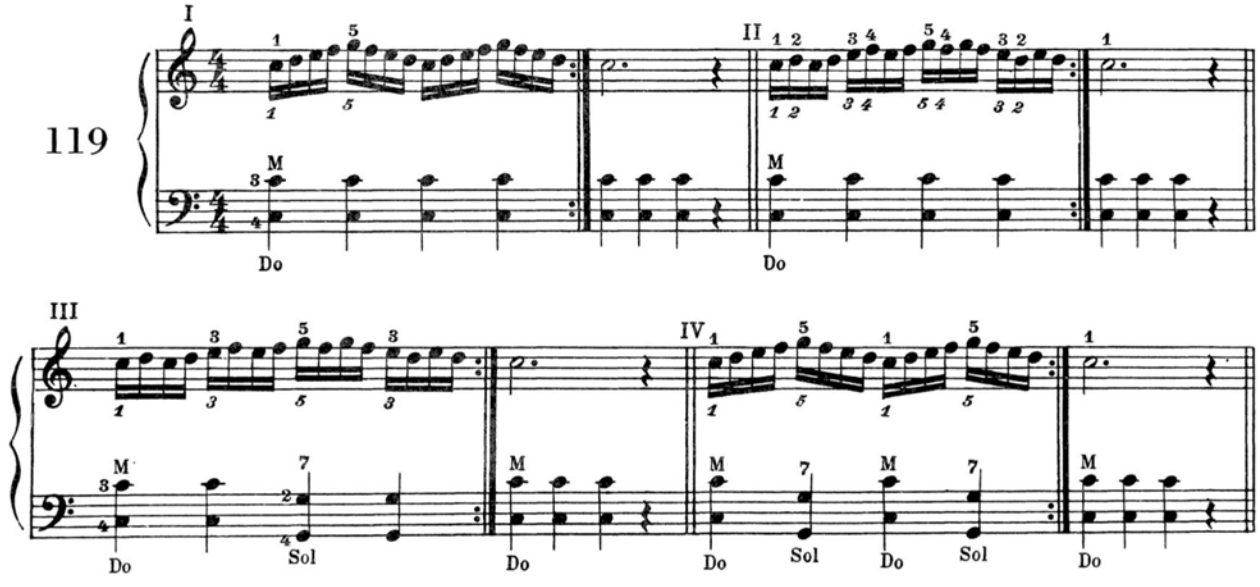


ESERCIZI
A MANI UNITE

EXERCISES
FOR TWO HANDS

EJERCICIOS
A MANOS JUNTAS

119



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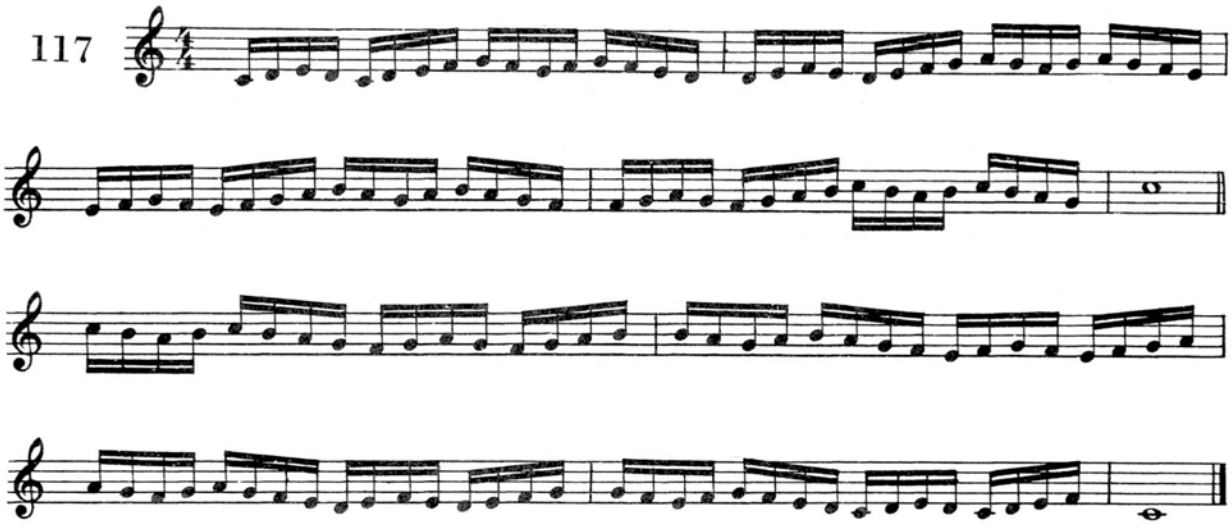

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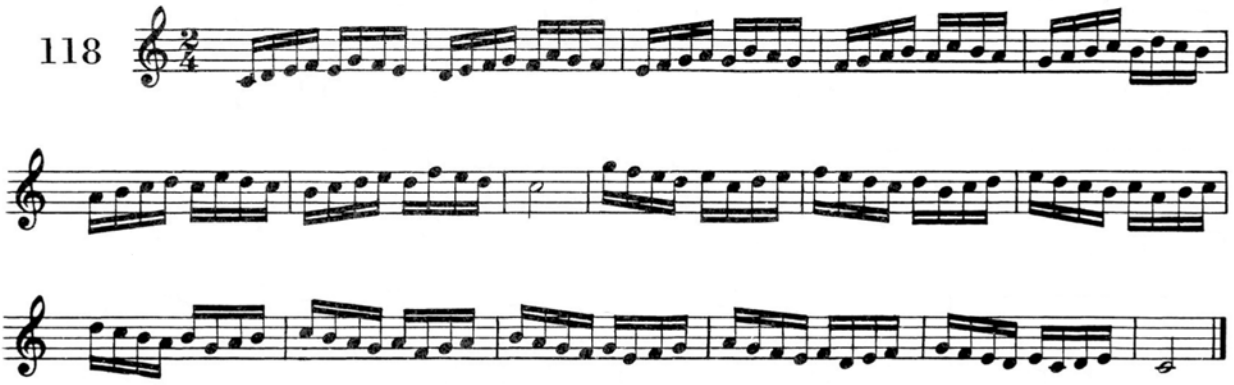

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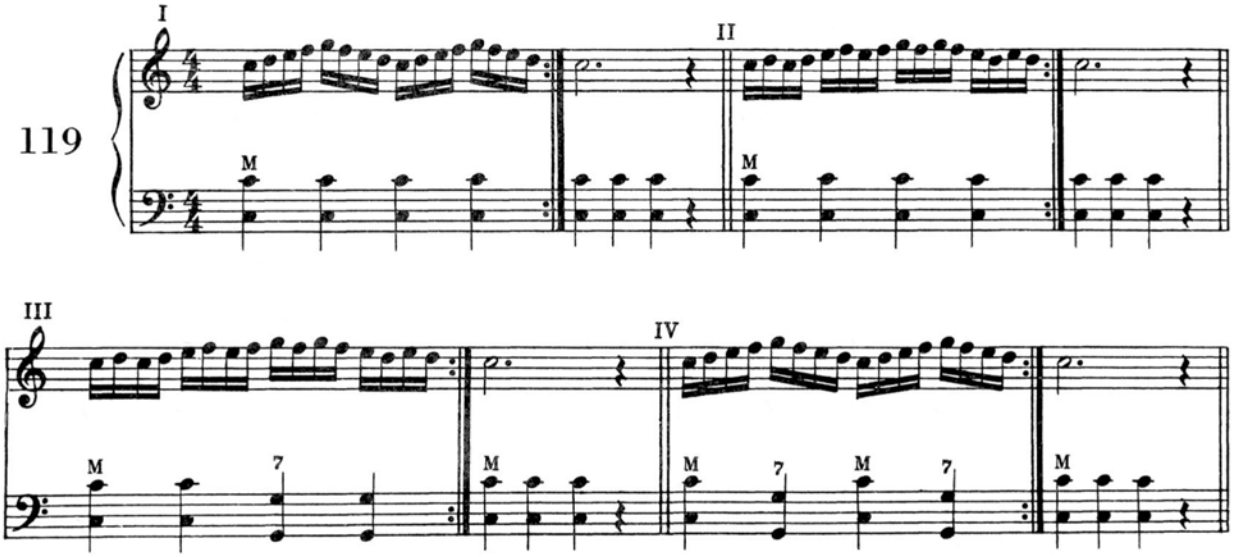
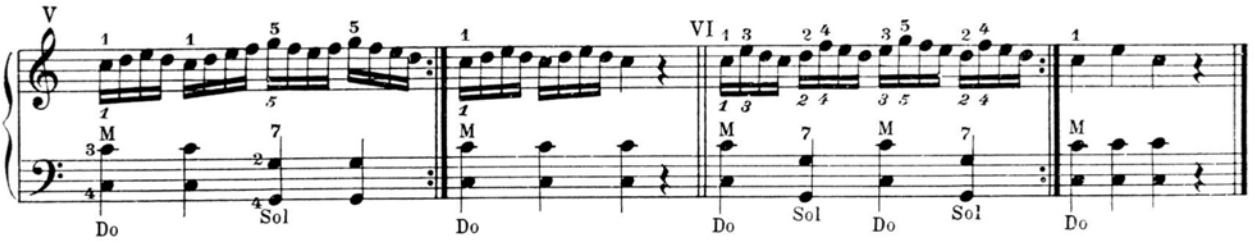
EXERCISES
FOR TWO HANDS

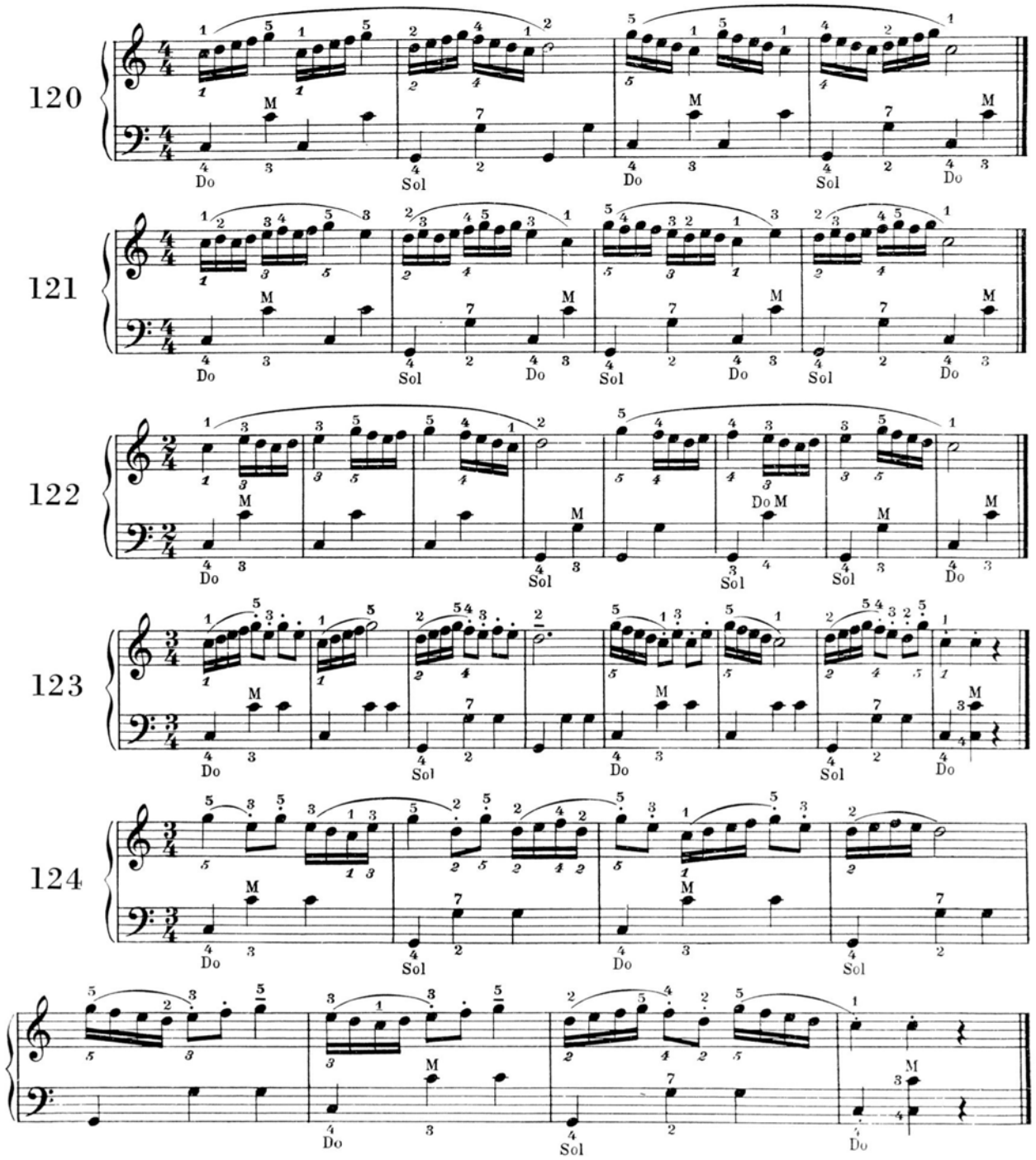
EJERCICIOS
A MANOS JUNTAS

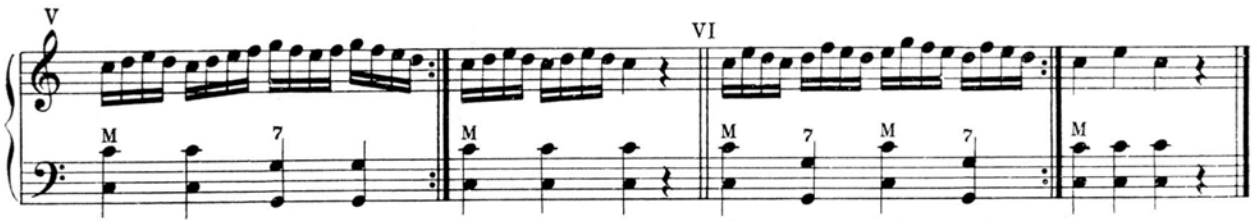
119



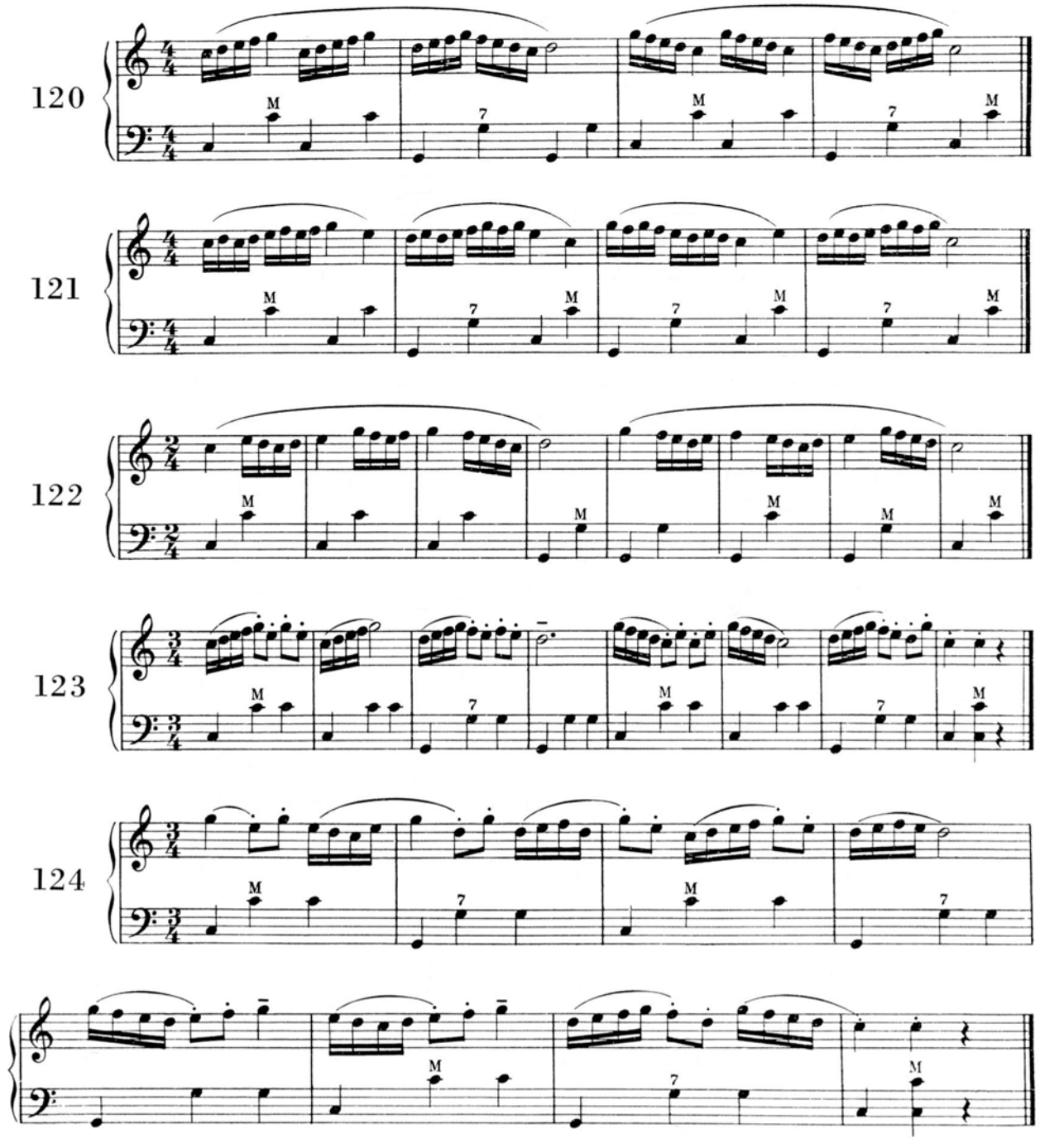


RICREAZIONI *RECREATIONAL* **RECREACIONES**





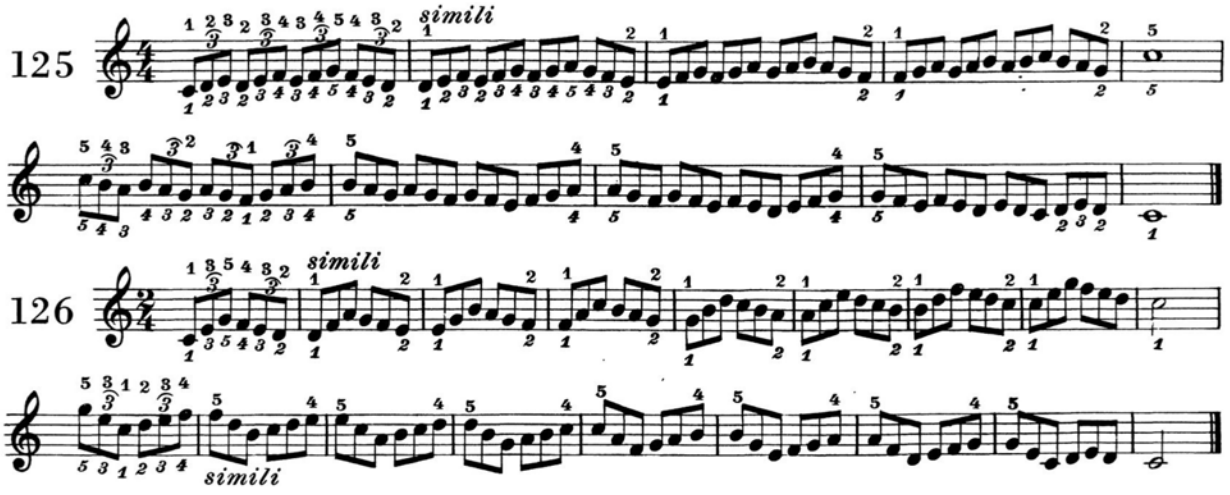
RICREAZIONI *RECREATIONAL* **RECREACIONES**



ESERCIZI
D'AGILITA' CON TERZINE

EXERCISES
IN AGILITY WITH TRIPLETS

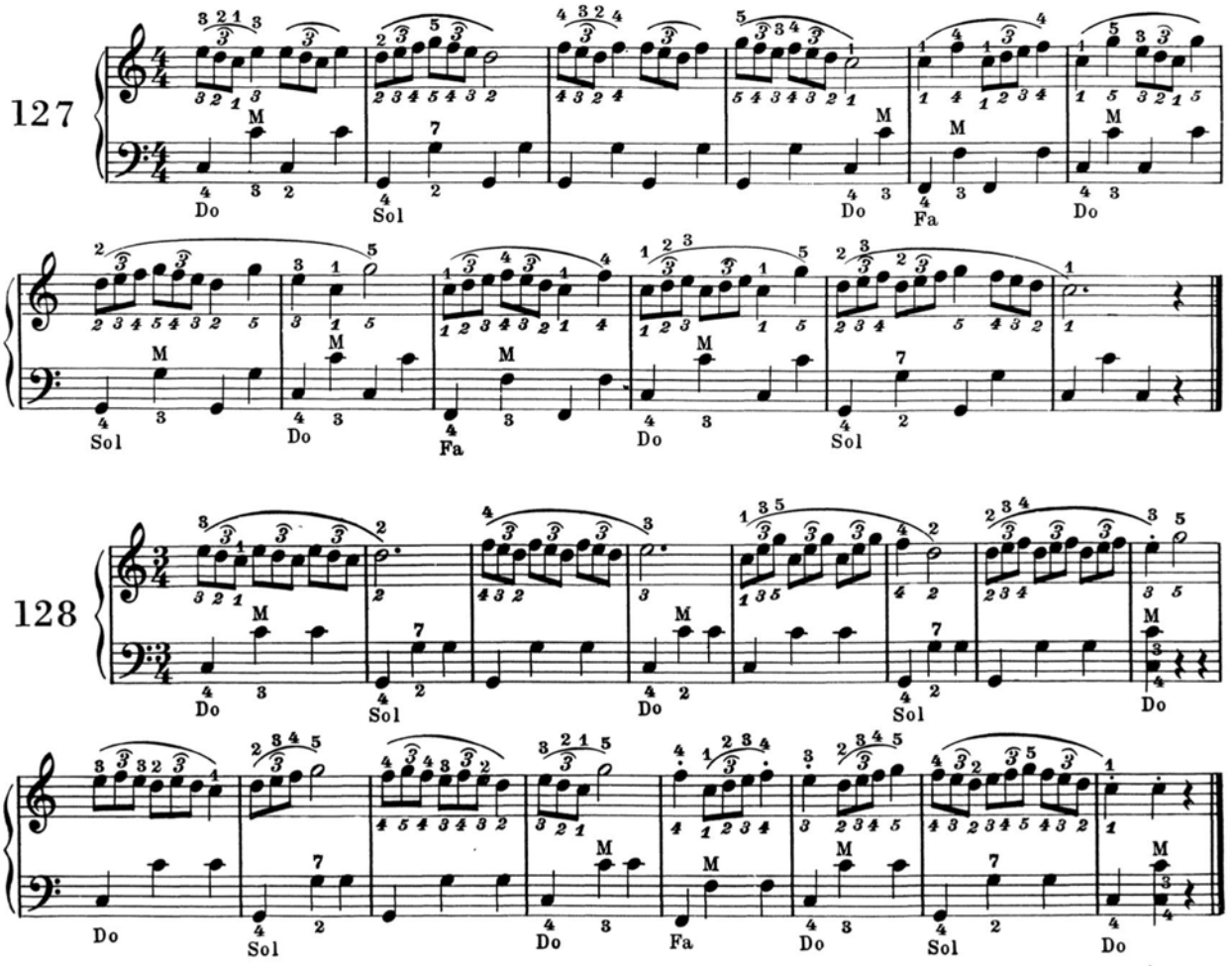
EJERCICIOS
DE AGILIDAD CON TRIPLETS



ESERCIZI
A MANI UNITE

EXERCISES
FOR BOTH HANDS

EJERCICIOS
A MANOS JUNTAS

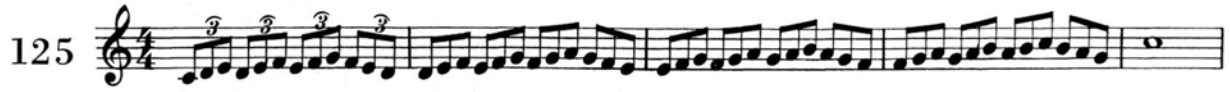


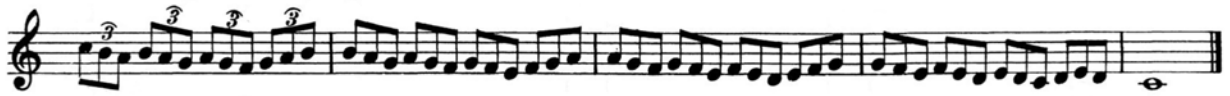
ESERCIZI
D'AGILITA' CON TERZINE

EXERCISES
IN AGILITY WITH TRIPLETS

EJERCICIOS
DE AGILIDAD CON TRIPLETS

125





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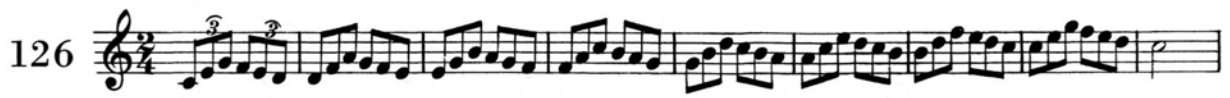
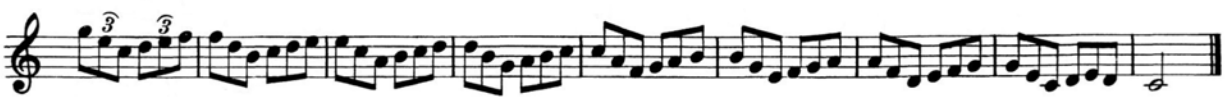


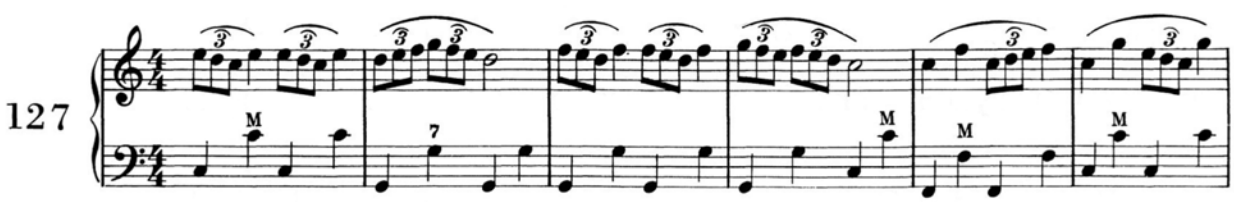


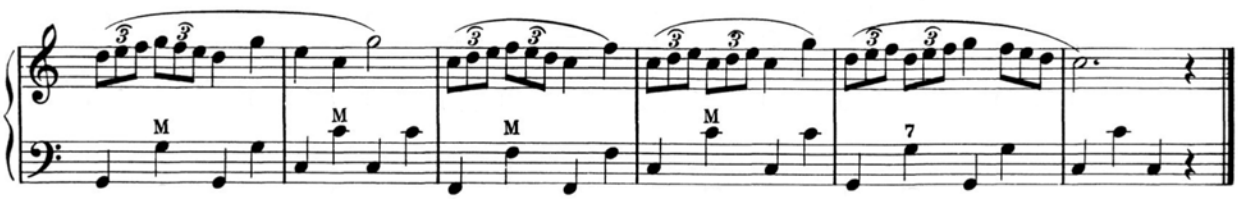
ESERCIZI
A MANI UNITE

EXERCISES
FOR BOTH HANDS

EJERCICIOS
A MANOS JUNTAS

127





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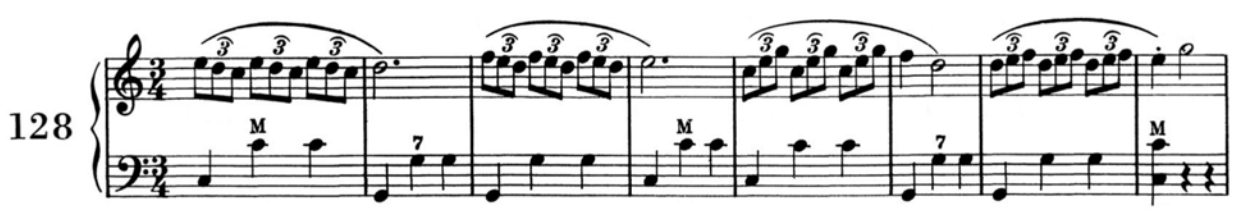
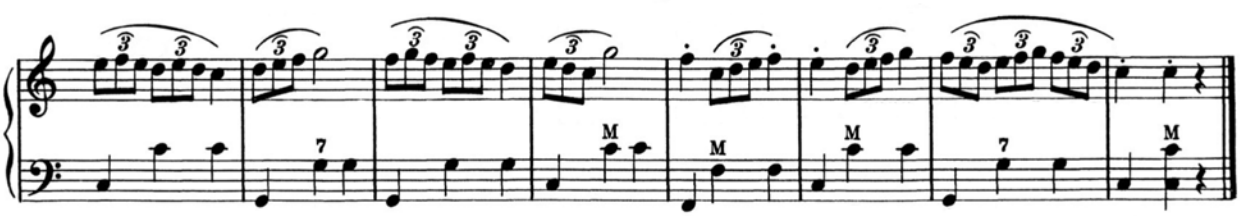
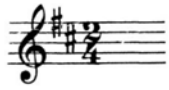




CAPITOLO XI

SEGNI DI ALTERAZIONE

I suoni possono essere innalzati o abbassati dalla loro posizione naturale, mediante l'uso dei segni d'alterazione. Essi sono:
Il Diesis ♯ che innalza la nota di un semitono; il doppio Diesis × che innalza la nota di due semitoni; il Bemolle ♭ che abbassa la nota di un semitono; il doppio Bemolle 𝄫 che abbassa la nota di due semitoni; il Bequadro ♮ che annulla l'effetto di qualsiasi alterazione facendo ritornare la nota alla sua posizione naturale.
Le alterazioni si chiamano costanti quando vengono messe fra la chiave e il tempo e durano per tutto il brano musicale.
Esempio:

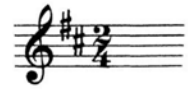


Si chiamano momentanee le alterazioni messe davanti alla nota che si vuol alterare ed hanno effetto solo nella battuta in cui sono scritte.

CHAPTER XI

ACCIDENTALS

These are signs which raise or lower the position of a note and are known as accidentals.
The Sharp ♯ which raises a note by a semitone; the double-sharp × which raises a note two semitones; the flat ♭ which lowers a note by a semitone; the double-flat 𝄫 which lowers a note by two semitones; the natural ♮ which returns a note to its original position after being raised or lowered by the placing of any of the above accidentals before the note.
These signs can also be placed at the beginning of the clef and their power remains throughout the piece in question.
Example:

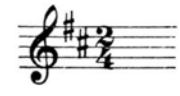


The alterations can also be made in a measure of music but their power only refers to the note in question for that particular measure.

CAPÍTULO XI

SIGNOS DE ALTERACION

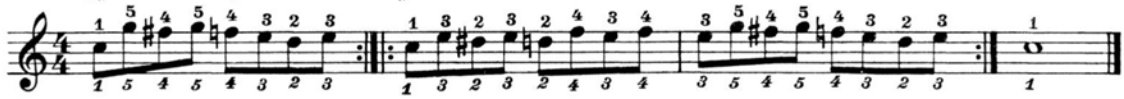
Los sonidos pueden ser elevados o bajados de su posición natural mediante los signos de alteración.
Estos son:
El Sostenido ♯ que aumenta a la nota un semitono; el doble Sostenido × que eleva la nota de dos semitonos; el Bemol ♭ que baja la nota de un semitono; el doble Bemol 𝄫 que baja la nota de dos semitonos; el Becuadro ♮ que anula el efecto de cualquier alteración anterior, volviendo la nota a su estado natural. Las alteraciónes se llaman constitutivas cuando están puestas en la clave y este caso sirven para alterar la notas a que corresponden durante toda la pieza musical.
Ejemplo:



Se llaman accidentales las alteraciones que nos encontramos delante de las notas durante el curso de la partitura y sirven únicamente para alterar las notas de un solo compás.

Diesis (♯) - *Sharp* (♯) - Sostenido (♯)

129



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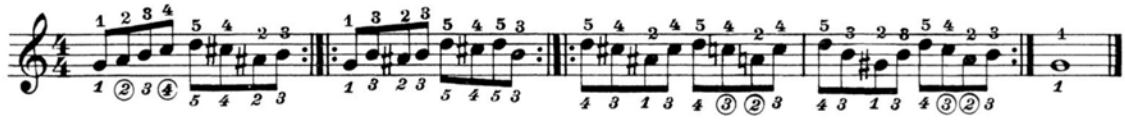
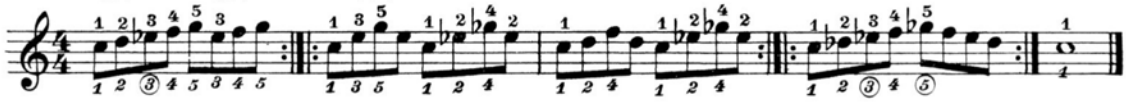


Bemolli (♭) - *Flat* (♭) - Bemol (♭)

131



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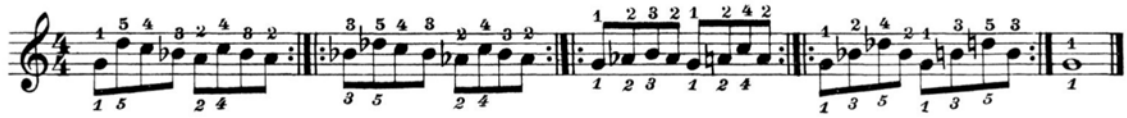
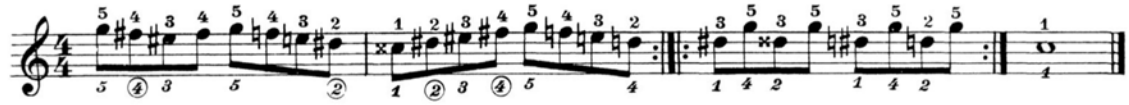


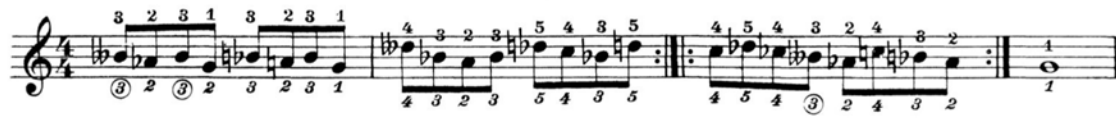
Doppi diesis (×) - *Double sharp* (×) - Doble sostenido (×)

133



Doppi bemolli (𝄫) - *Double flat* (𝄫) - Doble bemol (𝄫)

134



CAPITOLO XI — *CHAPTER XI* — CAPÍTULO XI

SEGNI DI ALTERAZIONE

I suoni possono essere innalzati o abbassati dalla loro posizione naturale, mediante l'uso dei segni d'alterazione. Essi sono:
Il Diesis ♯ che innalza la nota di un semitono; il doppio Diesis 𝄪 che innalza la nota di due semitoni; il Bemolle ♭ che abbassa la nota di un semitono; il doppio Bemolle 𝄫 che abbassa la nota di due semitoni; il Bequadro ♮ che annulla l'effetto di qualsiasi alterazione facendo ritornare la nota alla sua posizione naturale.
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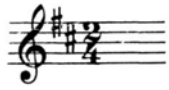
Esempio:



Si chiamano momentanee le alterazioni messe davanti alla nota che si vuol alterare ed hanno effetto solo nella battuta in cui sono scritte.

ACCIDENTALS

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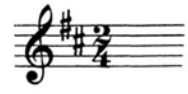

The alterations can also be made in a measure of music but their power only refers to the note in question for that particular measure.

SIGNOS DE ALTERACION

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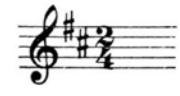
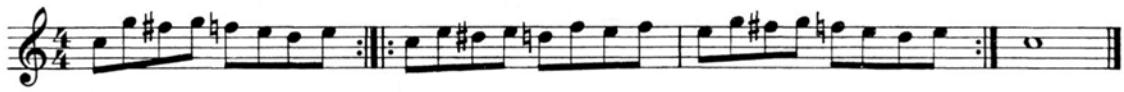
El Sostenido ♯ que aumenta a la nota un semitono; el doble Sostenido 𝄪 que eleva la nota de dos semitonos; el Bemol ♭ que baja la nota de un semitono; el doble Bemol 𝄫 que baja la nota de dos semitonos; el Becuadro ♮ que anula el efecto de cualquier alteración anterior, volviendo la nota a su estado natural. Las alteraciónes se llaman constitutivas cuando están puestas en la clave y este caso sirven para alterar la notas a que corresponden durante toda la pieza musical.
Ejemplo:



Se llaman accidentales las alteraciones que nos encontramos delante de las notas durante el curso de la partitura y sirven únicamente para alterar las notas de un solo compás.

Diesis (♯) - *Sharp* (♯) - Sostenido (♯)

129



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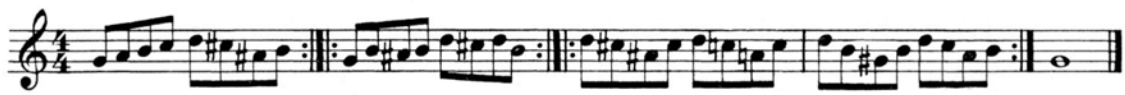
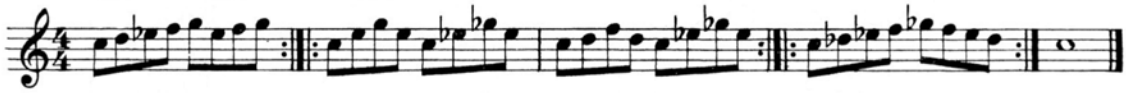


Bemolli (♭) - *Flat* (♭) - Bemol (♭)

131



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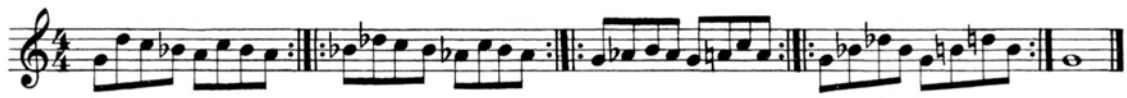
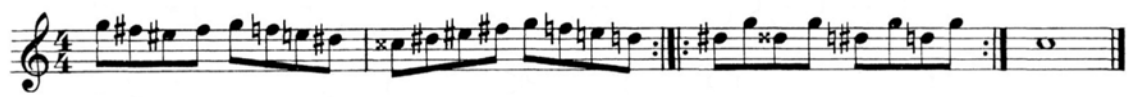


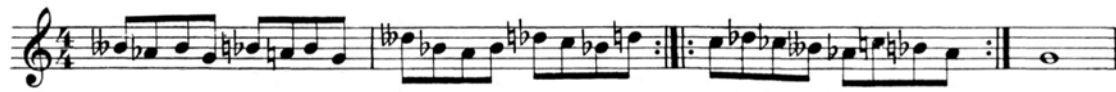
Doppi diesis (𝄪) - *Double sharp* (𝄪) - Doble sostenido (𝄪)

133



Doppi bemolli (𝄫) - *Double flat* (𝄫) - Doble bemol (𝄫)

134



CAPITOLO XII

ACCORDI DI SETTIMA DIMINUITA

Abbiamo messo qui questo capitolo per dare agli allievi la conoscenza di tutte le file degli accordi.
Terminato il presente capitolo, in conseguenza del fatto che in commercio esistono molti strumenti sprovvisti degli accordi di Settima diminuita, non useremo il suddetto accordo sino al Capitolo XVII.

CHAPTER XII

DIMINISHED SEVENTH CHORDS

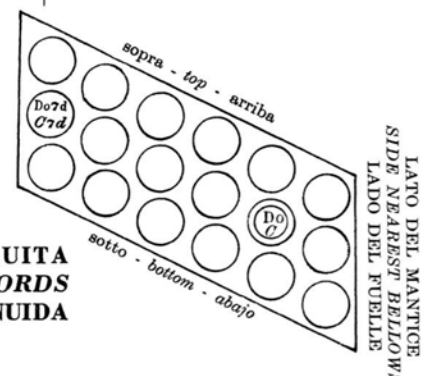
We now include this chapter in order that the pupil may be fully conversant with all the rows of bass buttons.
We shall return to the Diminished Seventh chords in Chapter XVII. It should be noted that some instruments do not include this row of chords.

CAPÍTULO XII

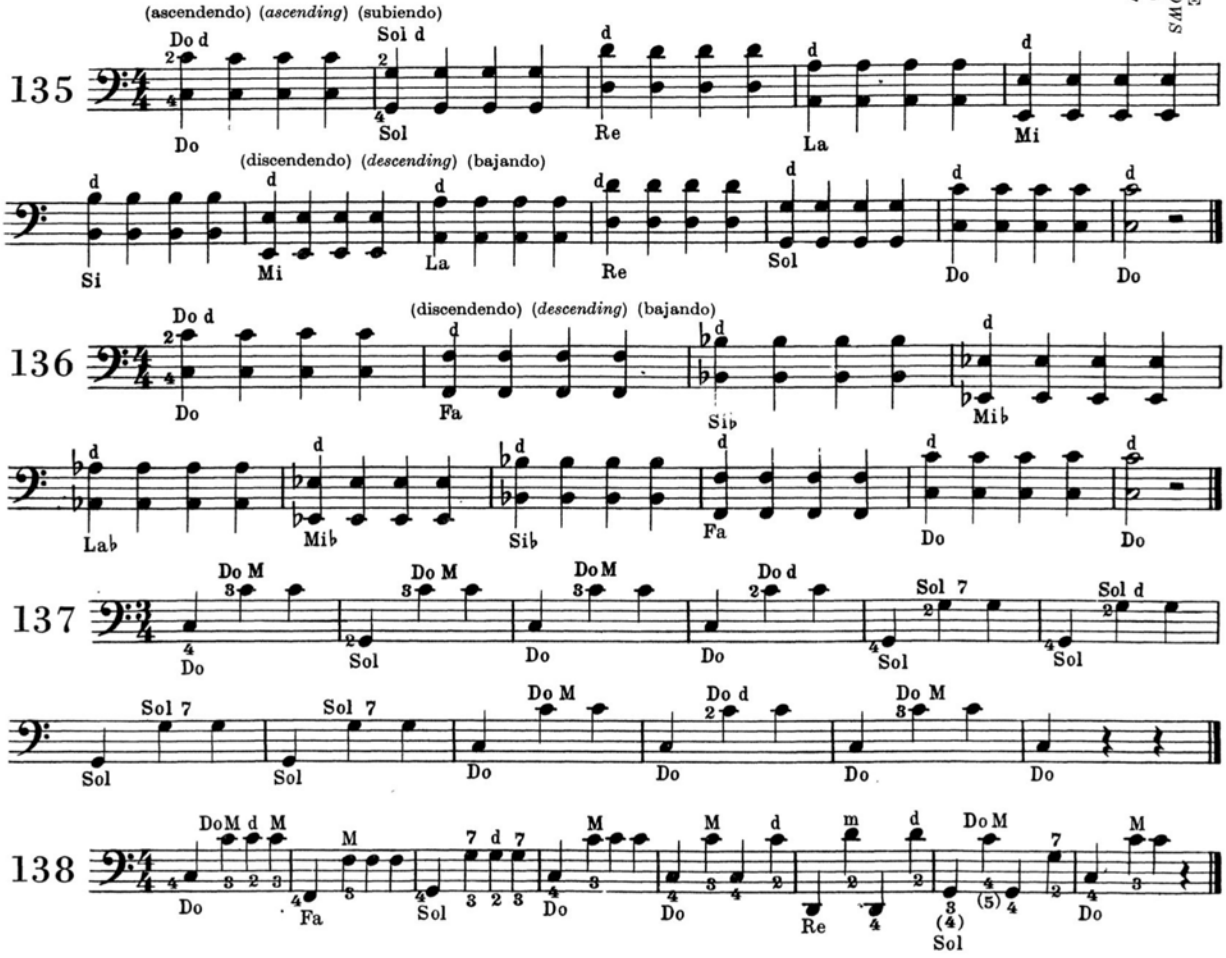
ACORDES DE SÉPTIMA DISMINUIDA

En el presente capítulo damos a conocer a los estudiantes el estudio de todas las hileras de los acordes,
Después de este capitulo no haremos uso de los acordes de séptima disminuida teniendo en cuenta que existen muchos acordeones desprovistos de los mismos. Serán nuevamente practicados en el Capítulo XVII.

L'accordo di Settima diminuita è il quinto a partire dal basso fondamentale.
The Diminished Seventh chords are found on the fifth row counting from the Fundamental row.
El acorde de Séptima disminuida es el quinto a partir del bajo fundamental.



ESERCIZI CON BASSI E ACCORDI DI SETTIMA DIMINUITA
EXERCISES WITH BASSES AND DIMINISHED SEVENTH CHORDS
EJERCICIOS CON BAJOS Y ACORDES DE SÉPTIMA DISMINUIDA



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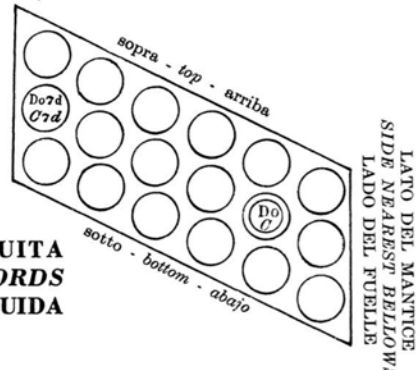
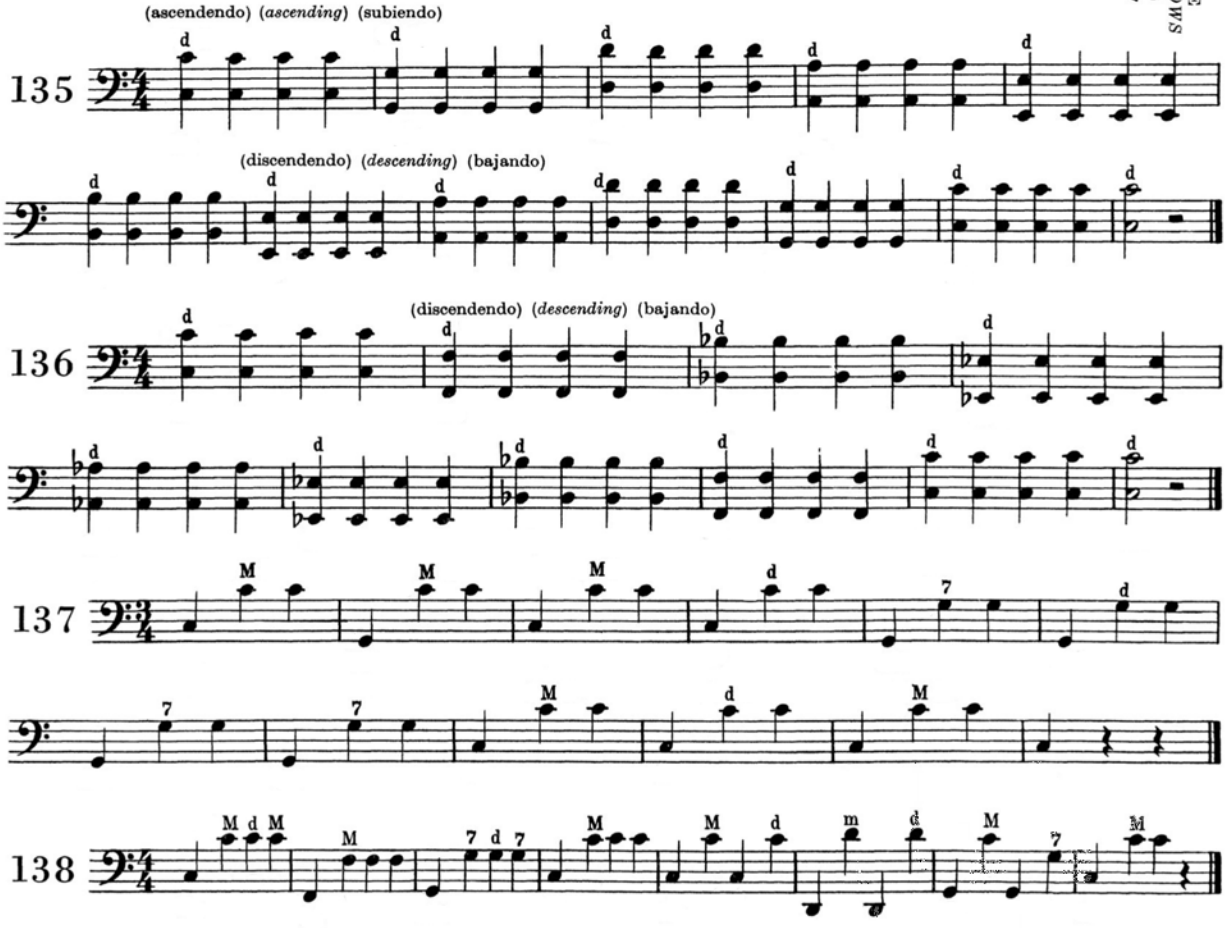


ESERCIZI CON BASSI E ACCORDI DI SETTIMA DIMINUITA
EXERCISES WITH BASSES AND DIMINISHED SEVENTH CHORDS
EJERCICIOS CON BAJOS Y ACORDES DE SÉPTIMA DISMINUIDA



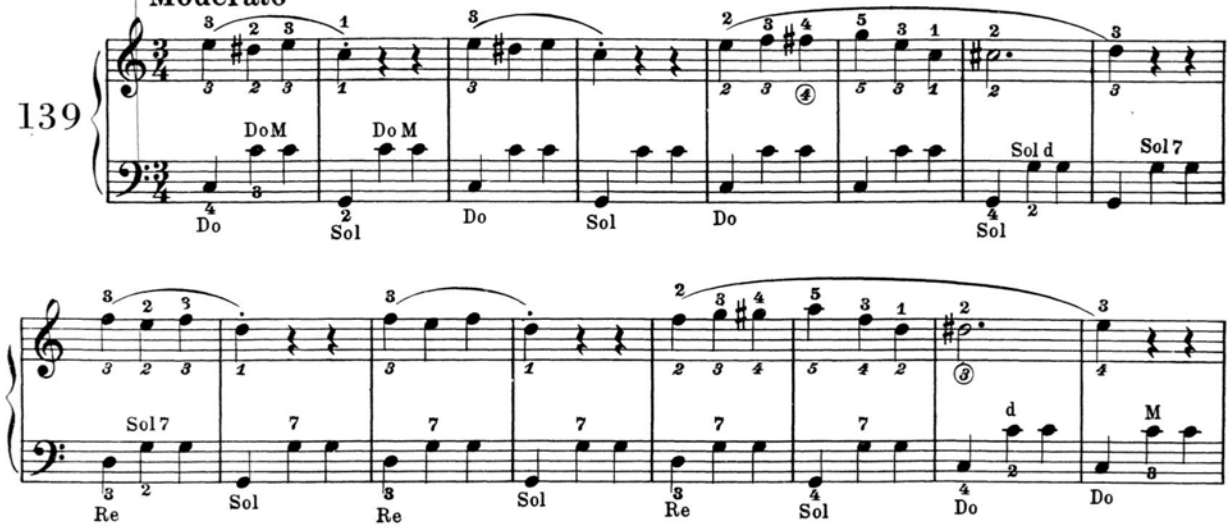
ESERCIZI
PER L'APPLICAZIONE
DELLE ALTERAZIONI
E DEGLI ACCORDI
DI SETTIMA DIMINUITA

EXERCISES
IN THE APPLICATION
OF INVERSIONS
AND THE DIMINISHED
SEVENTH CHORDS

EJERCICIOS
PARA LA APLICACIÓN
DE LAS ALTERACIÓNES
Y DE LOS ACORDES
DE SÉPTIMA DISMINUIDA

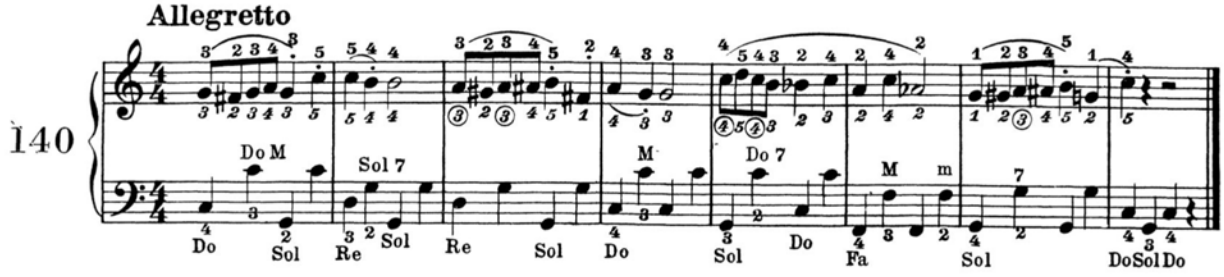
Moderato

139



Allegretto

140



ESERCIZI
PER L'APPLICAZIONE
DELLE ALTERAZIONI
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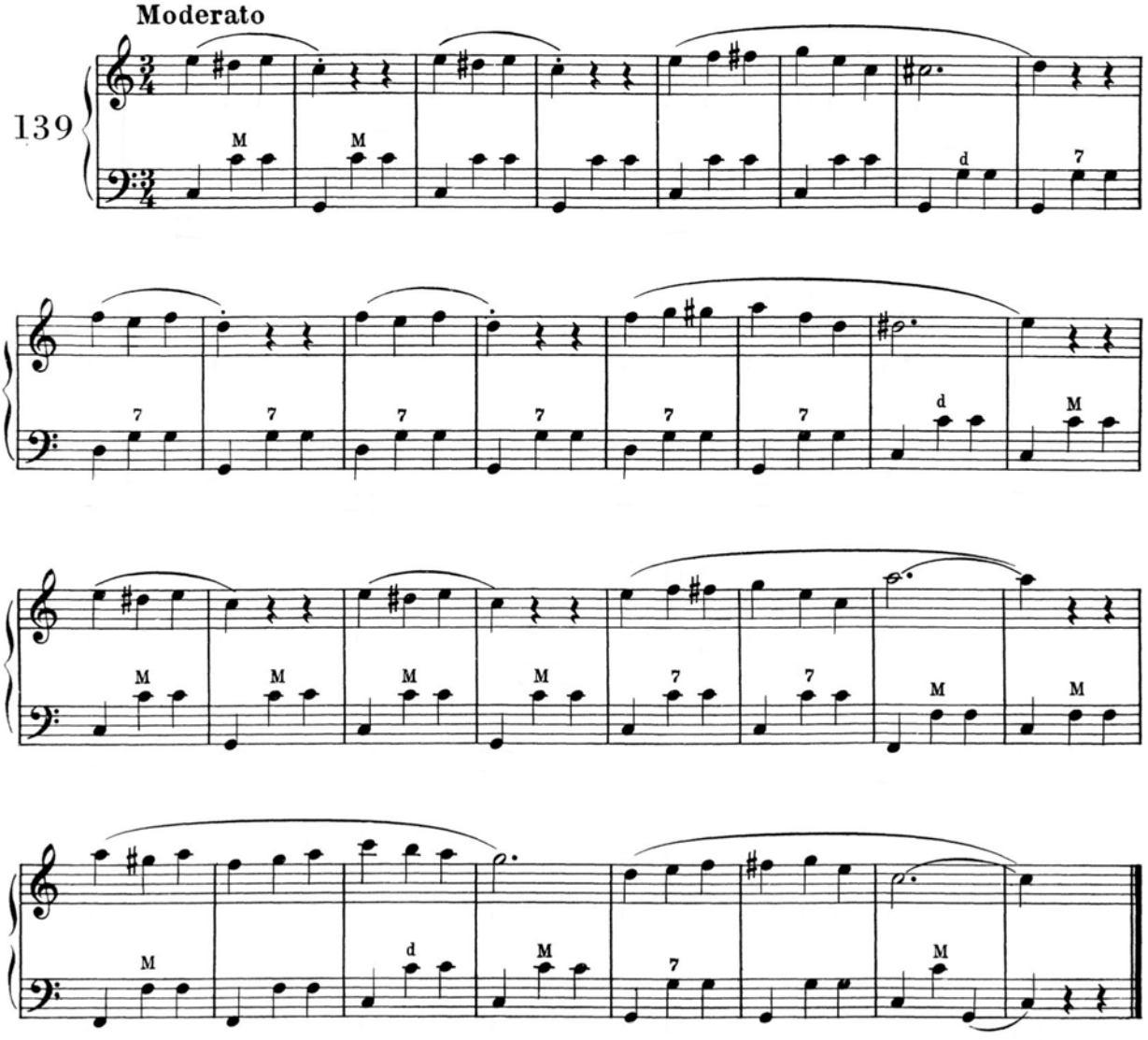
Moderato

139



CAPITOLO XIII

IL PASSAGGIO DEL POLLICE

Riveste una particolare importanza perchè è elemento fondamentale per lo sviluppo tecnico della mano destra, e perchè la posizione verticale della tastiera rende il movimento di una certa difficoltà.

CHAPTER XIII

PASSING OF THE THUMB

We now arrive at an important stage in the elementary fundamentals of righthand agility and, because of the vertical position of the keyboard, the movement is question in somewhat difficult.

CAPÍTULO XIII

EL PASO DEL PULGAR

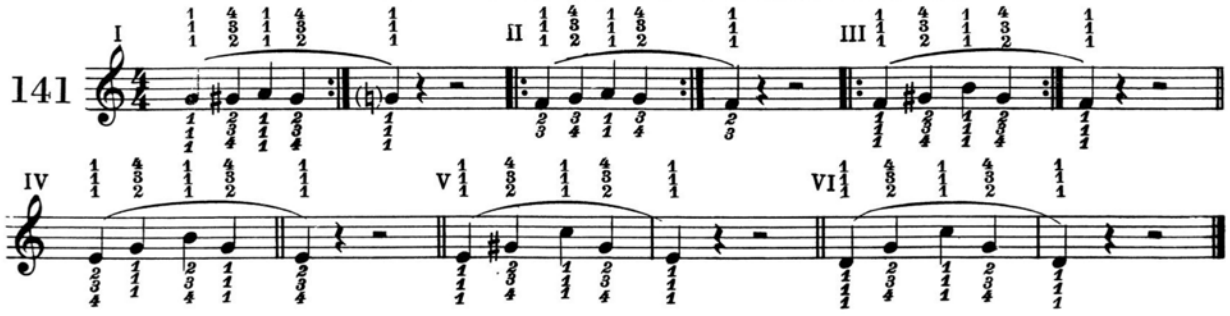
Tiene una importancia particular porque es elemento fundamental para el desarollo técnico de la mano derecha y porque la posicion vertical del teclado hace el movimiento bastante dificil.

ESERCIZI

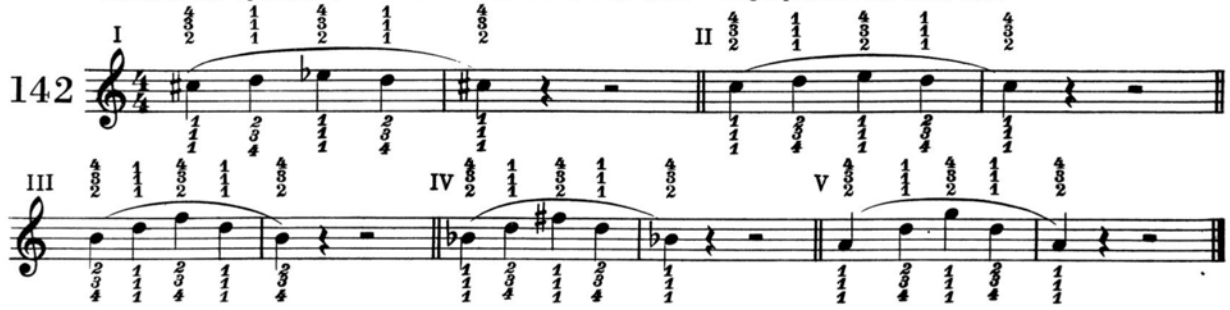
EXERCISES

EJERCICIOS

Mano ferma: Spostamento del pollice - *Hand still: Thumb moves* - Mano parada: Paso del pulgar



Pollice fermo: Spostamento della mano - *Thumb still: Hand moves* - Pulgar parado: Paso de la mano



N.B. - Studiare ogni esercizio con la prima diteggiatura e non passare alle seguenti sino a quando le dita non avranno raggiunto una perfetta articolazione. L'allievo dovrà ripetere questi esercizi tutti i giorni e per molto tempo, pur proseguendo gli studi dei capitoli successivi.

N.B. - *Play each exercise with the first fingering and, when the fingers have acquired perfect articulation, then practice with the other fingerings.*

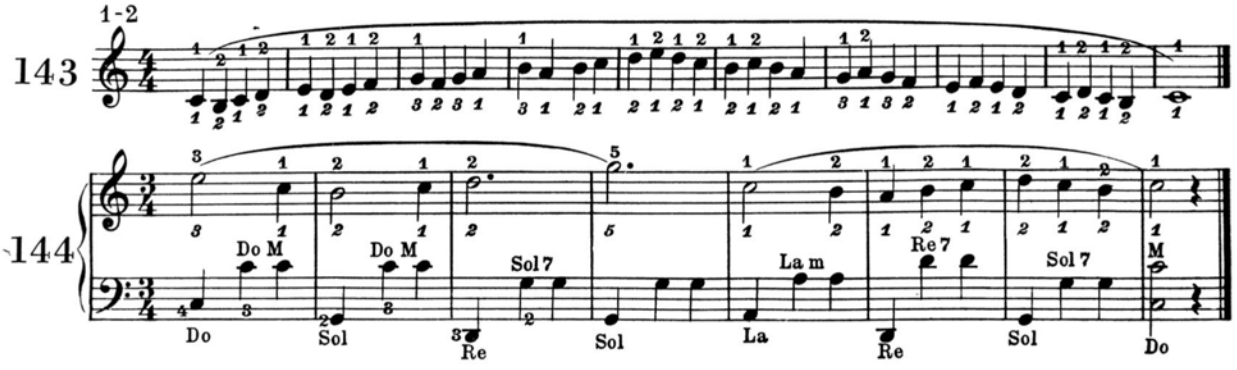
It is essential that all the successive exercises should be repeated by the student every day for some time.

N.B. - Estudiar cada ejercicio con la primera digitación y no pasar a la siguiente hasta tanto no se posea una articulación perfecta. El estudiante deberá repetir estos ejercicios todos los dias y por algún tiempo mientras va estudiando los capitulos siguientes.

APPLICAZIONE DEL PASSAGGIO DEL POLLICE

APPLICATION OF PASSING THE THUMB

APLICACIÓN DEL PASO DEL PULGAR



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EJERCICIOS

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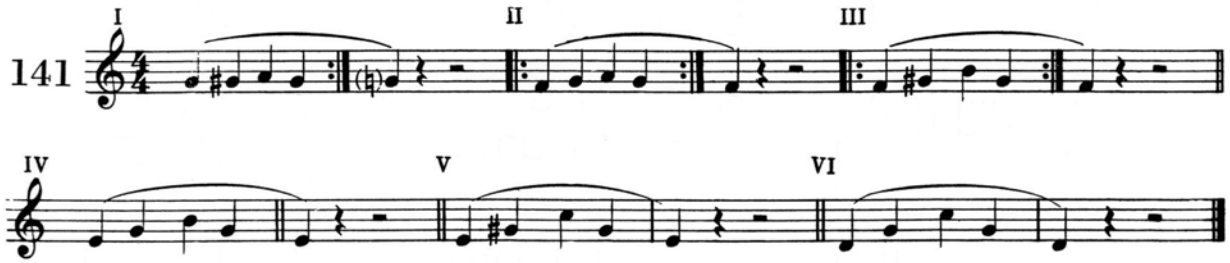
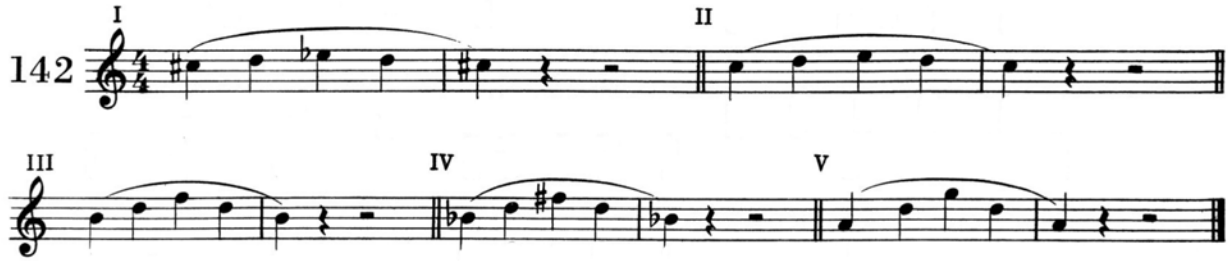


Pollice fermo: Spostamento della mano - *Thumb still: Hand moves* - Pulgar parado: Paso de la mano



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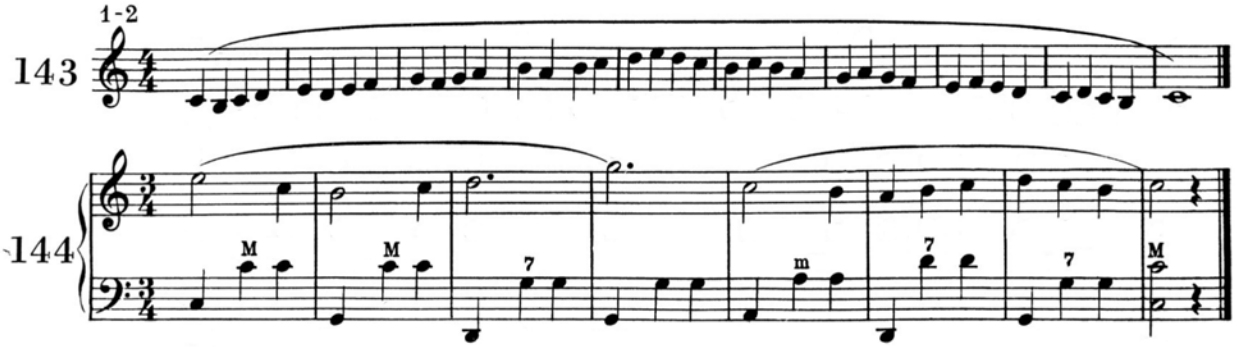
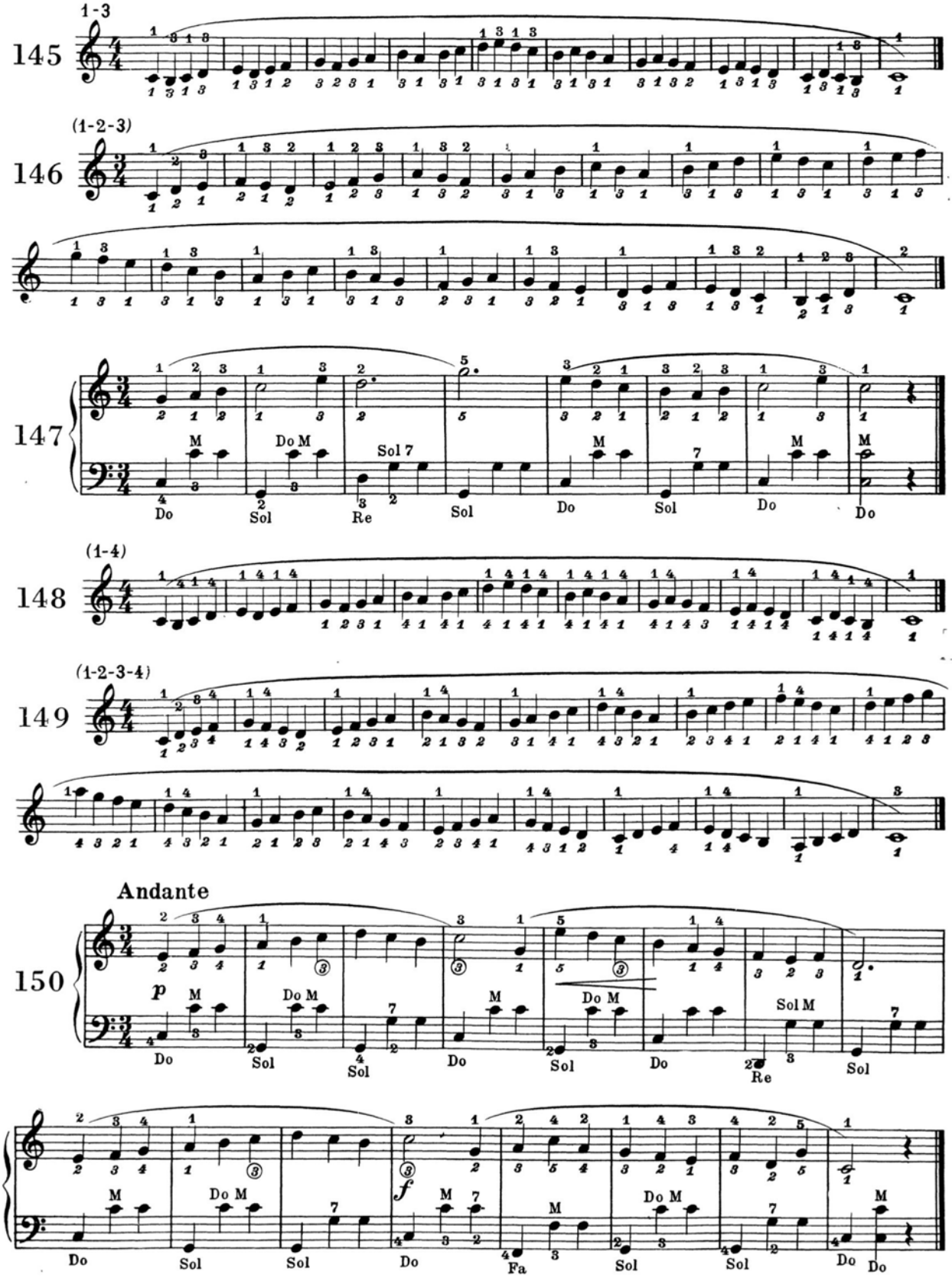
APPLICAZIONE DEL PASSAGGIO DEL POLLICE

APPLICATION OF PASSING THE THUMB

APLICACIÓN DEL PASO DEL PULGAR




1-3
145
(1-2-3)
146
147
Do
Sol
Re
Sol
Do
Sol
Do
Do
(1-4)
148
(1-2-3-4)
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Andante
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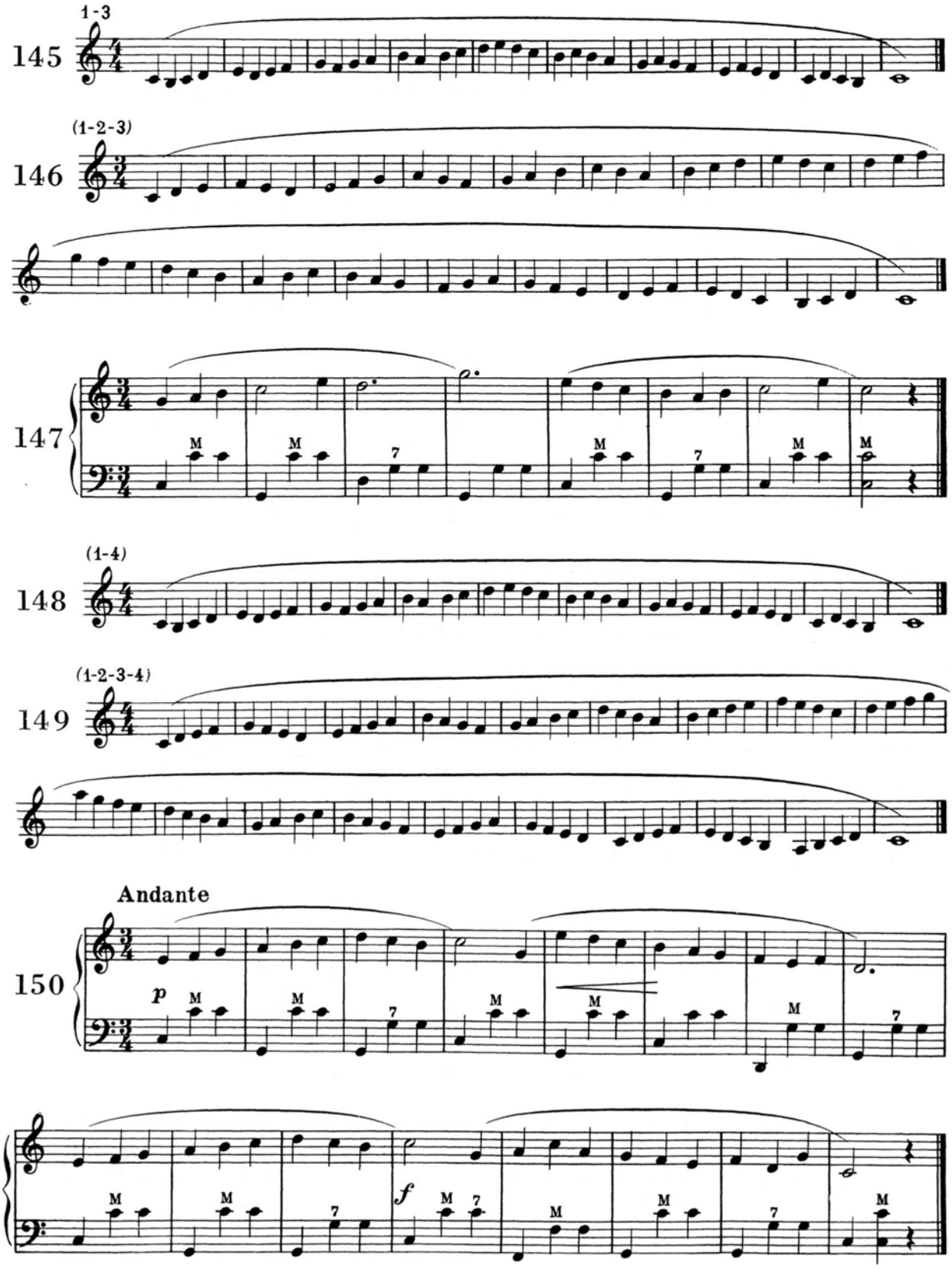

1-3
145
(1-2-3)
146
147
(1-4)
148
(1-2-3-4)
149
Andante
150
p
f

CAPITOLO XIV — *CHAPTER XIV* — CAPÍTULO XIV

NOTE DOPPIE (MANO DESTRA)

1. LE TERZE

a) TERZE STACCATE per abituare l'allievo ad eseguire le due note simultaneamente.

N.B. - Eseguire i seguenti esercizi con staccato di dito e di polso.

DOUBLE NOTES (*RIGHTHAND*)

1. THIRDS

a) *THRDS PLAYED STACCATO to familiarise the student with the simultaneous playing of two notes.*

N.B. - *Play the following exercise with finger and wrist staccato movements.*

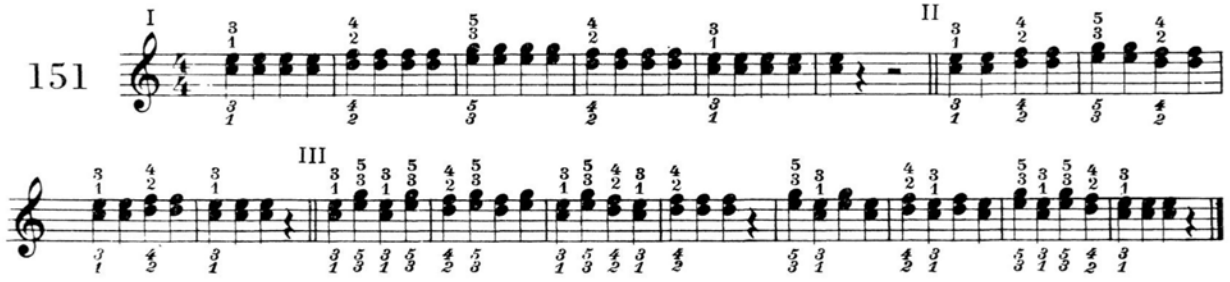
NOTAS DOBLES (MANO DERECHA)

1. LAS TERCERAS

a) TERCERAS PICADAS para acostumbrar el estudiante a tocar las dos notas simultáneamente.

N.B. - Seguir los siguientes ejercicios con picado de dedo y de la muneca.

151

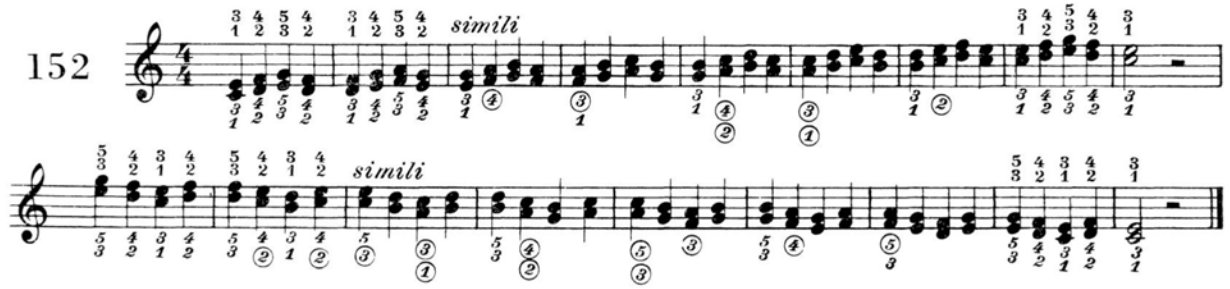


b) TERZE LEGATE

b) *THIRDS PLAYED LEGATO*

b) TERCERAS LIGADAS

152

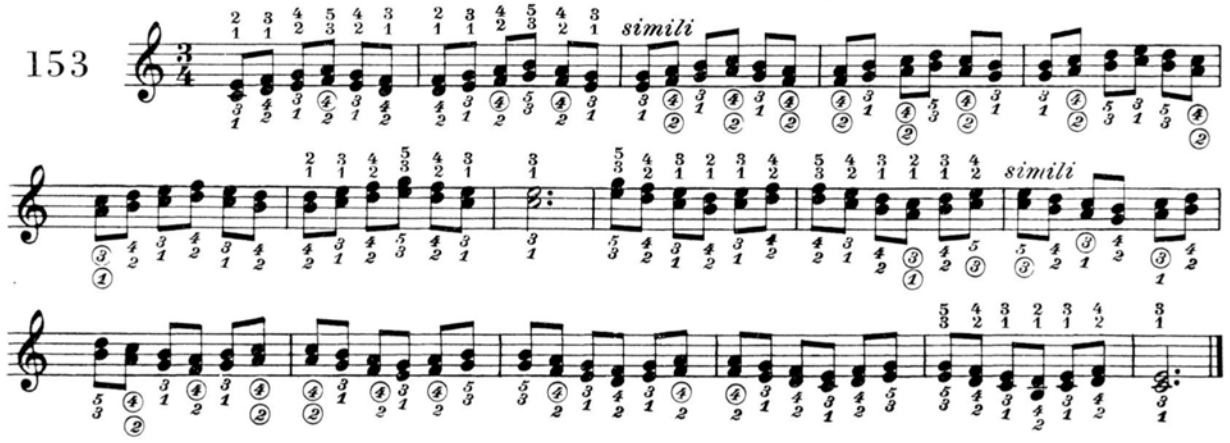


c) TERZE LEGATE con strisciato del pollice.

c) *THIRDS PLAYED LEGATO with sliding thumb.*

c) TERCERAS LIGADAS glisando el pulgar.

153



2. LE SESTE

a) SESTE STACCATE

N.B. - Eseguire i seguenti esercizi con staccato di dito e di polso.

2. SIXTHS

a) *SIXTHS PLAYED STACCATO*

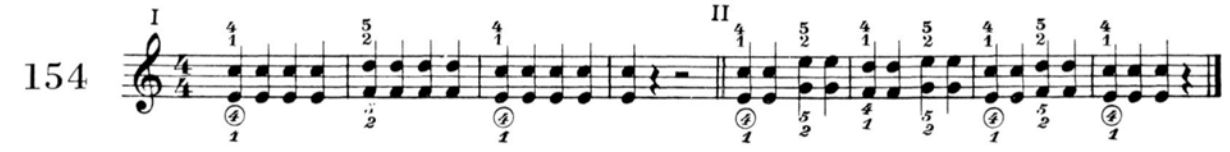
N.B. - *Play the following exercise with finger and wrist staccato movements*

2. LAS SEXTAS

a) SEXTAS PICADAS

N.B. - Seguir los siguientes ejercicios con picado de dedo y de la muñeca.

154



CAPITOLO XIV

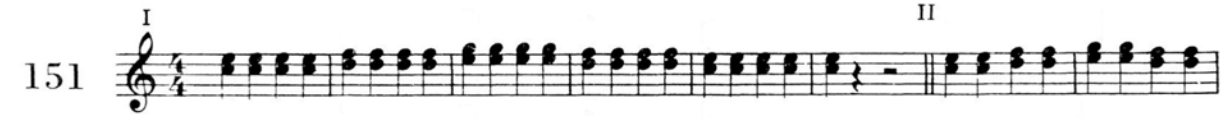
NOTE DOPPIE
(MANO DESTRA)

1. LE TERZE

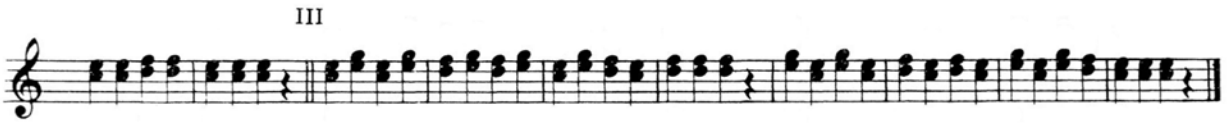
a) TERZE STACCATE per abituare l'allievo ad eseguire le due note simultaneamente.

N.B. - Eseguire i seguenti esercizi con staccato di dito e di polso.

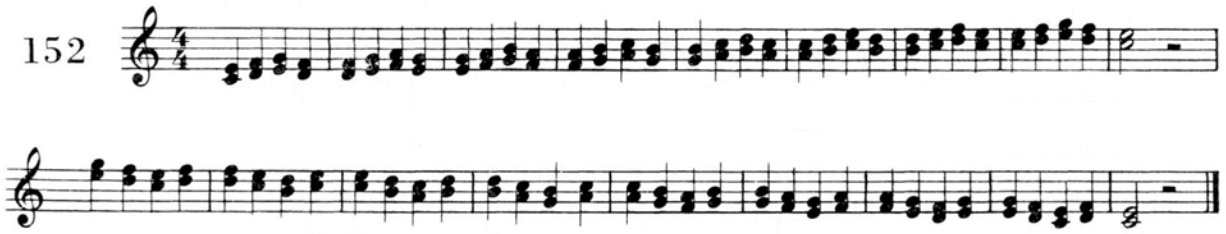
I



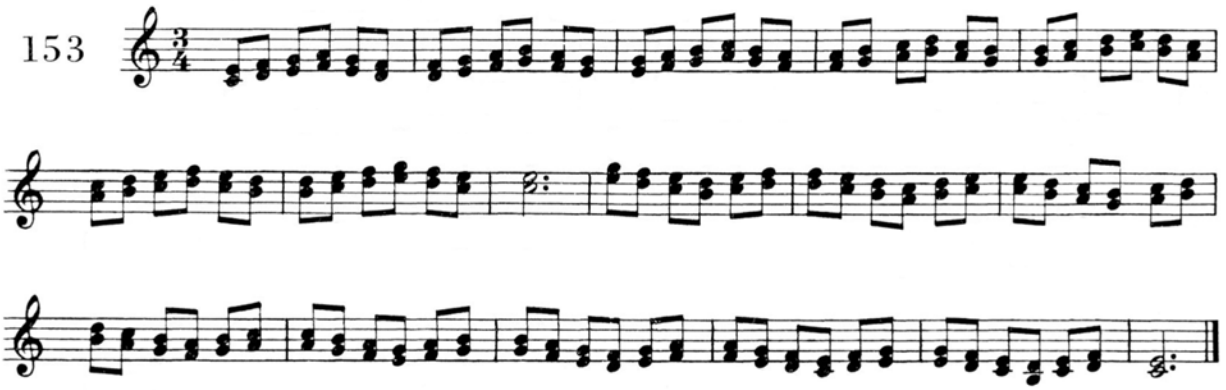
II



b) TERZE LEGATE



c) TERZE LEGATE con strisciato del pollice.



2. LE SESTE

a) SESTE STACCATE

N.B. - Eseguire i seguenti esercizi con staccato di dito e di polso.

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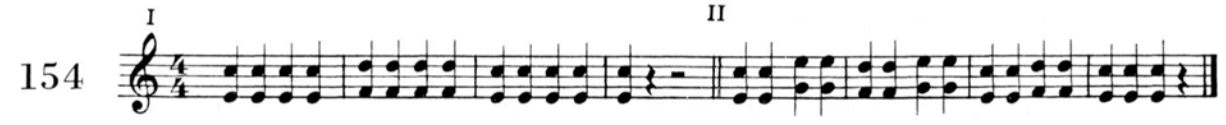

II

CHAPTER XIV

DOUBLE NOTES
(*RIGHTHAND*)

1. THIRDS

a) *THRDS PLAYED STACCATO to familiarise the student with the simultaneous playing of two notes.*

N.B. - *Play the following exercise with finger and wrist staccato movements.*

b) *THIRDS PLAYED LEGATO*

c) *THIRDS PLAYED LEGATO with sliding thumb.*

2. SIXTHS

a) *SIXTHS PLAYED STACCATO*

N.B. - *Play the following exercise with finger and wrist staccato movements*

CAPÍTULO XIV

NOTAS DOBLES
(MANO DERECHA)

1. LAS TERCERAS

a) TERCERAS PICADAS para acostumbrar el estudiante a tocar las dos notas simultáneamente.

N.B. - Seguir los siguientes ejercicios con picado de dedo y de la muneca.

b) TERCERAS LIGADAS

c) TERCERAS LIGADAS glisando el pulgar.

2. LAS SEXTAS

a) SEXTAS PICADAS

N.B. - Seguir los siguientes ejercicios con picado de dedo y de la muñeca.

b) SESTE LEGATE

b) *SIXTHS PLAYED LEGATO*

b) SEXTAS LIGADAS

155

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c) SESTE LEGATE con strisciato del pollice.

c) *SIXTHS PLAYED LEGATO with sliding thumb.*

c) SEXTAS LIGADAS glisando el pulgar.

157

N.B. - Le altre forme tecniche riguardanti le terze e le seste con passaggio del pollice, strisciamenti, accavallamenti delle dita, verranno esposte nel secondo volume.

N.B. - *The other methods of playing thirds and sixths, with the passing of the thumb, glissandos, superpositioning of the fingers, are detailed in the second volume of this method*

N.B. - Las formas técnicas concernientes a las terceras y las sextas con paso del pulgar glisamiento y cruzado de los dedos, se estudiarán en el segundo volumen.

APPLICAZIONE DELLE TERZE E SESTE

APPLICATION OF THE THIRD AND THE SIXTH

APLICACIÓN DE LAS TERCERAS Y LAS SEXTAS

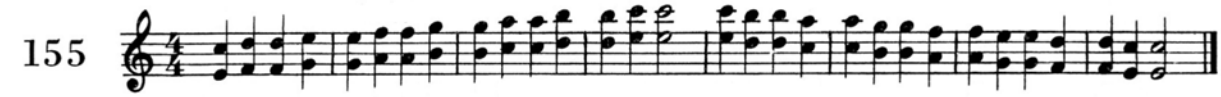
158

b) SESTE LEGATE

b) *SIXTHS PLAYED LEGATO*

b) SEXTAS LIGADAS

155



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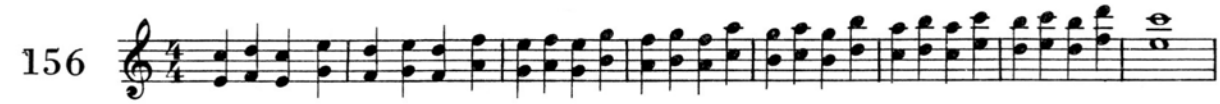
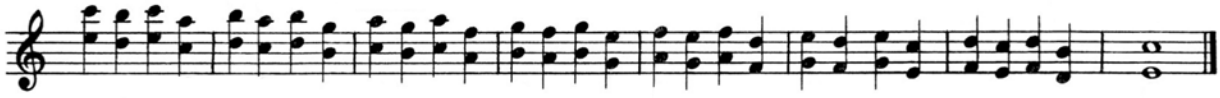


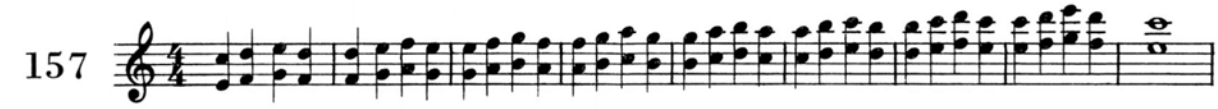


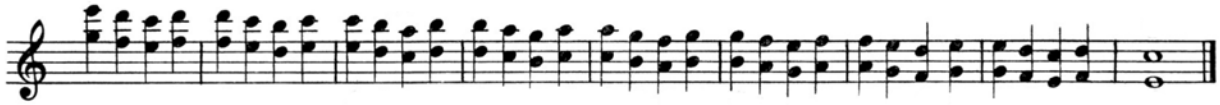
c) SESTE LEGATE con strisciato del pollice.

c) *SIXTHS PLAYED LEGATO with sliding thumb.*

c) SEXTAS LIGADAS glisando el pulgar.

157





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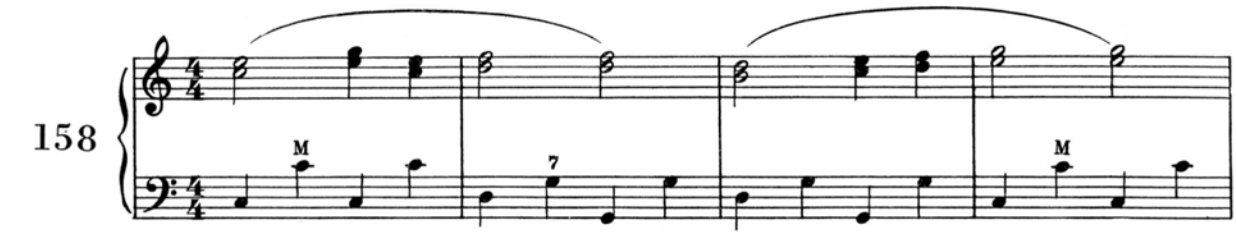
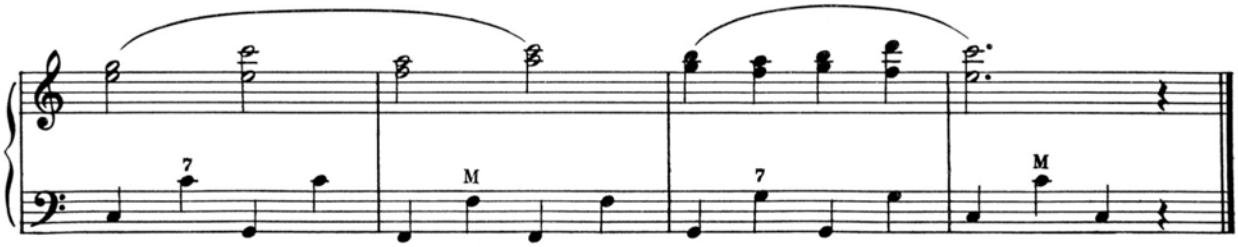
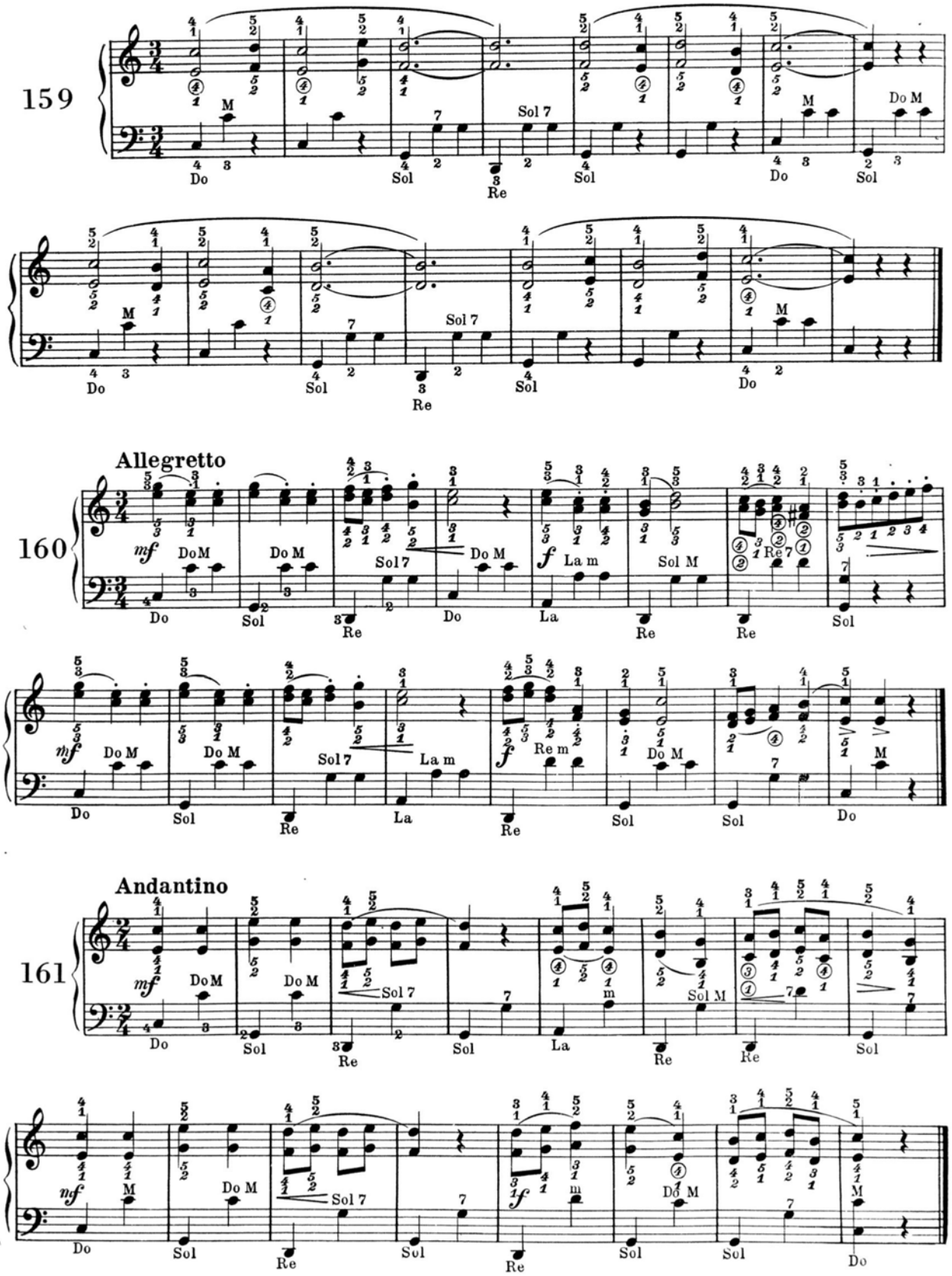
APLICACIÓN DE LAS TERCERAS Y LAS SEXTAS

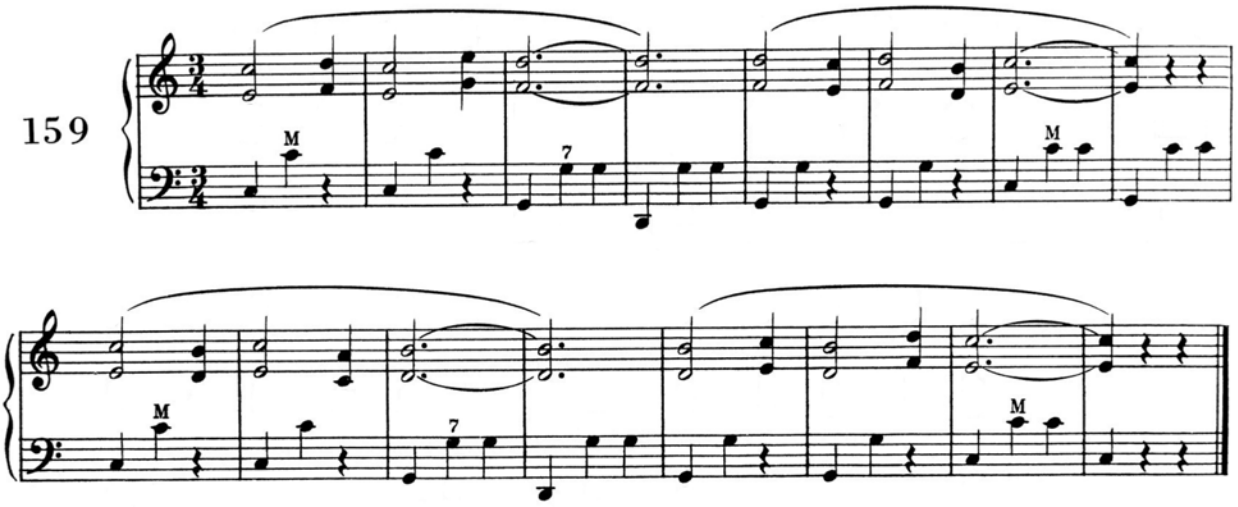
158





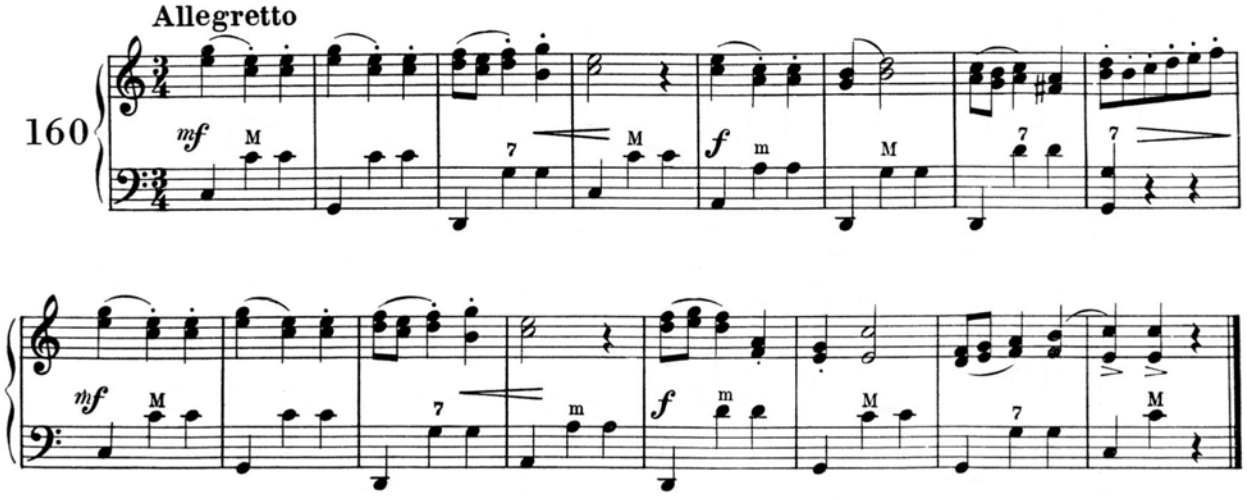

159
Allegretto
160
Andantino
161

159



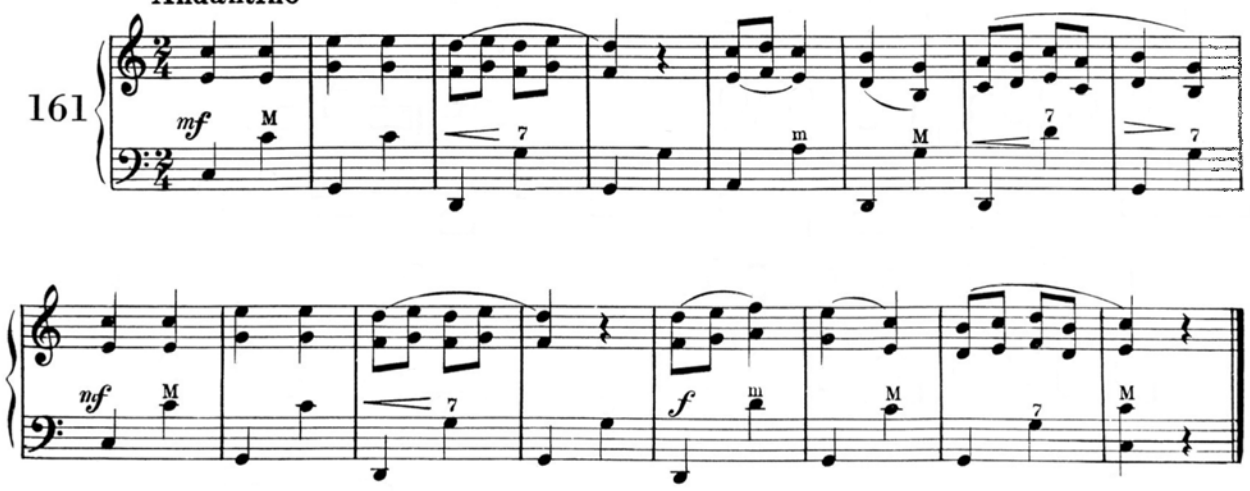
Allegretto

160



Andantino

161



CAPITOLO XV

SCALE E STUDIETTI NELLE TONALITÀ MAGGIORI E MINORI

Le scale sono scritte con note senza valore dovendo servire solo come esercizio tecnico.

Ogni scala precede il relativo studietto a mani unite per ambientare l'allievo ad ogni nuova tonalità.

N.B. - Per comodità tutte le scale verranno riunite nel corso del Capitolo XVI.

CHAPTER XV

SCALES AND LITTLE STUDIES IN MAJOR AND MINOR KEYS

The scales are written with notes of no value in order to ensure that the hands acquire a good technique. Each scale is followed by a little study for two hands to familiarise the student with the different keys.

N.B. - *A complete section containing all scales will be found in Chapter XVI.*

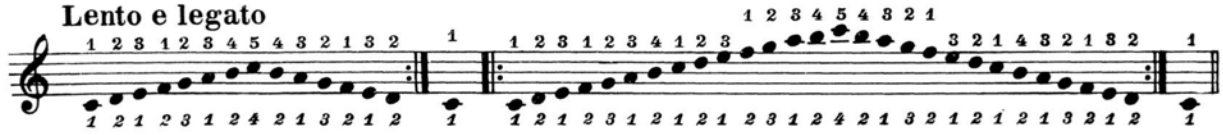
CAPÍTULO XV

ESCALAS Y PEQUEÑOS EJERCICIOS EN LAS TONALIDADES MAYORES Y MENORES

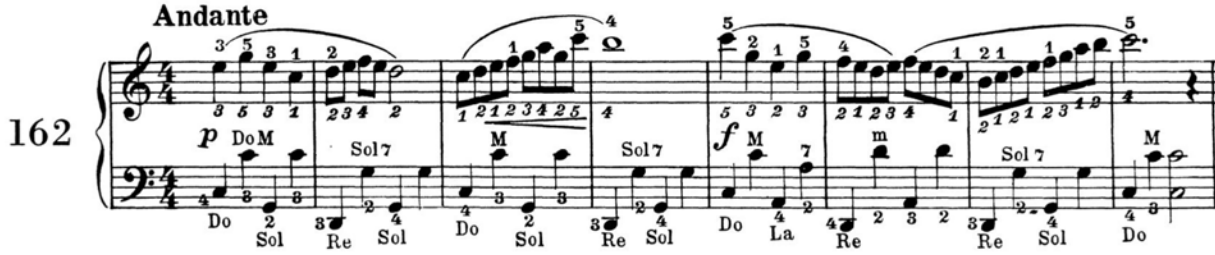
Las escalas están escritas con figuras de notas sin valor para que nos sirva solamente como ejercicio técnico. Cada escala va acompañada de su correspondiente ejercicio a dos manos, para familiarizar al estudiante con las nuevas tonalidades.

N.B. - Para mayor facilidad del estudiante todas las escalas se hallan reunidas en el Capítulo XVI.

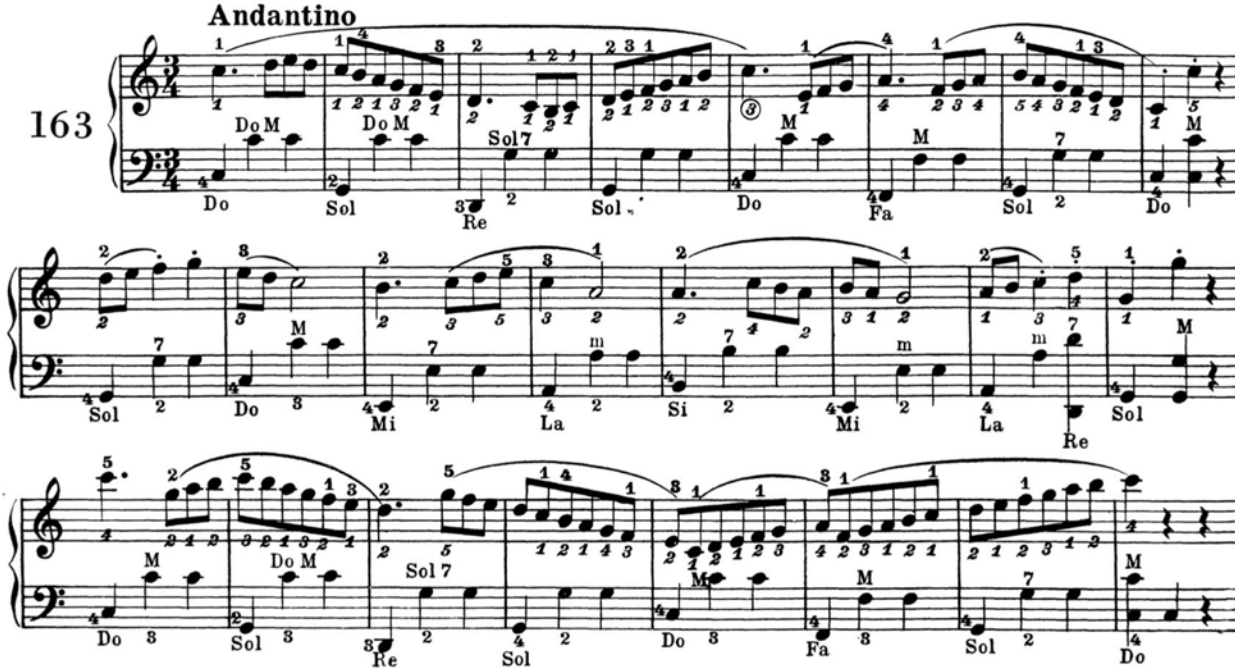
SCALA DI DO MAGGIORE — *SCALE OF C MAJOR* — ESCALA DE DO MAYOR



FISCHIETTANDO — *WHISTLING* — SILBANDO



GIOCHI DI BIMBI — *CHILDREN AT PLAY* — JUEGOS DE NIÑOS



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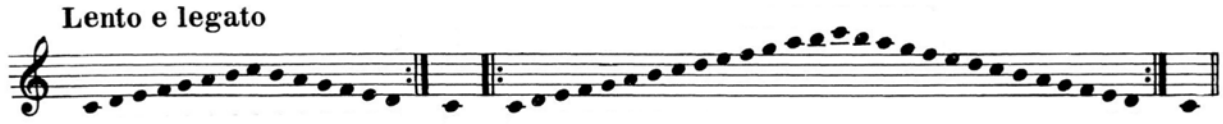
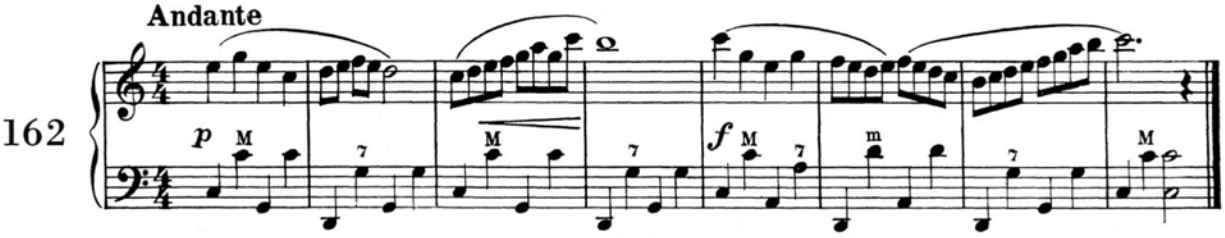
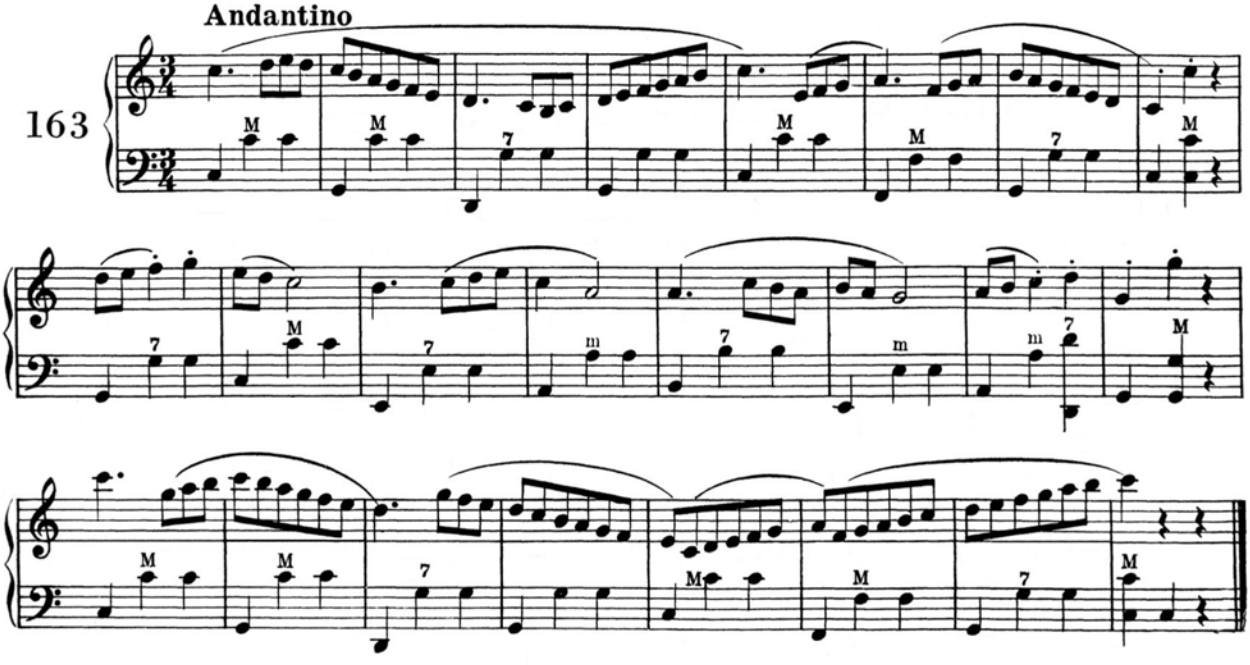


FISCHIETTANDO — *WHISTLING* — SILBANDO

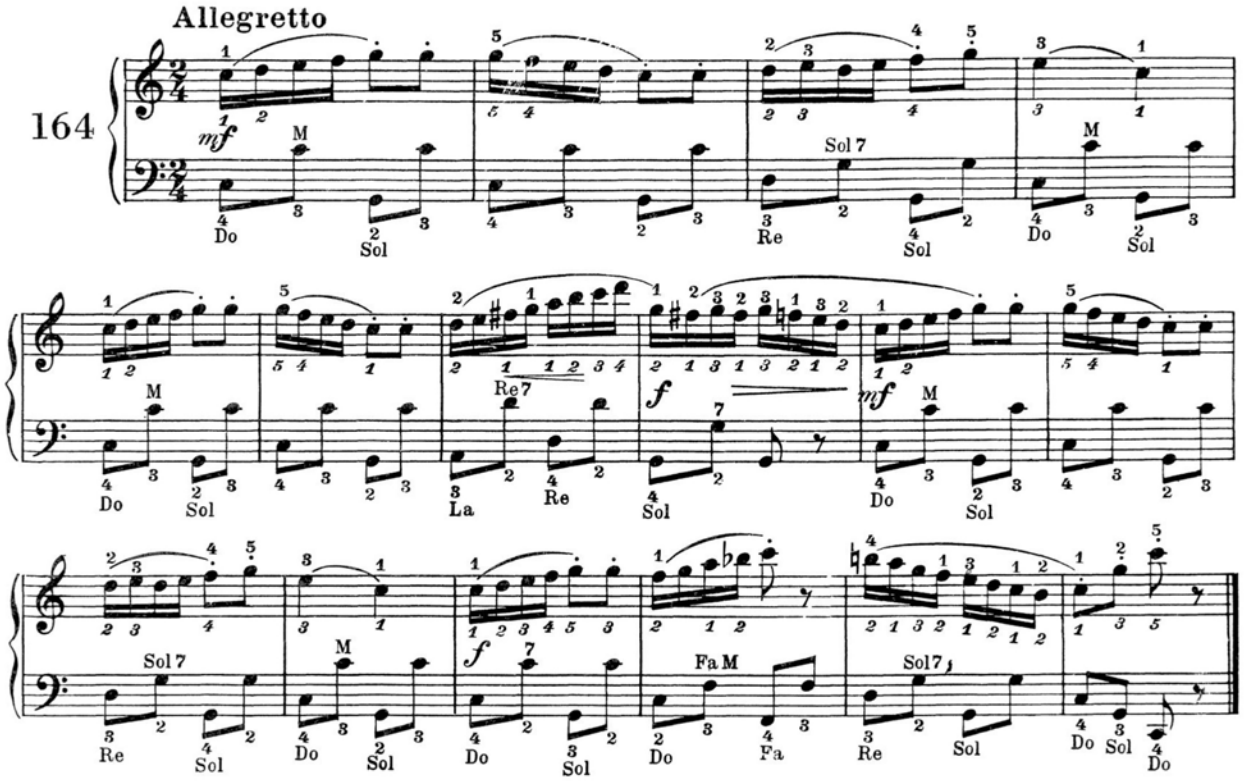


GIOCHI DI BIMBI — *CHILDREN AT PLAY* — JUEGOS DE NIÑOS

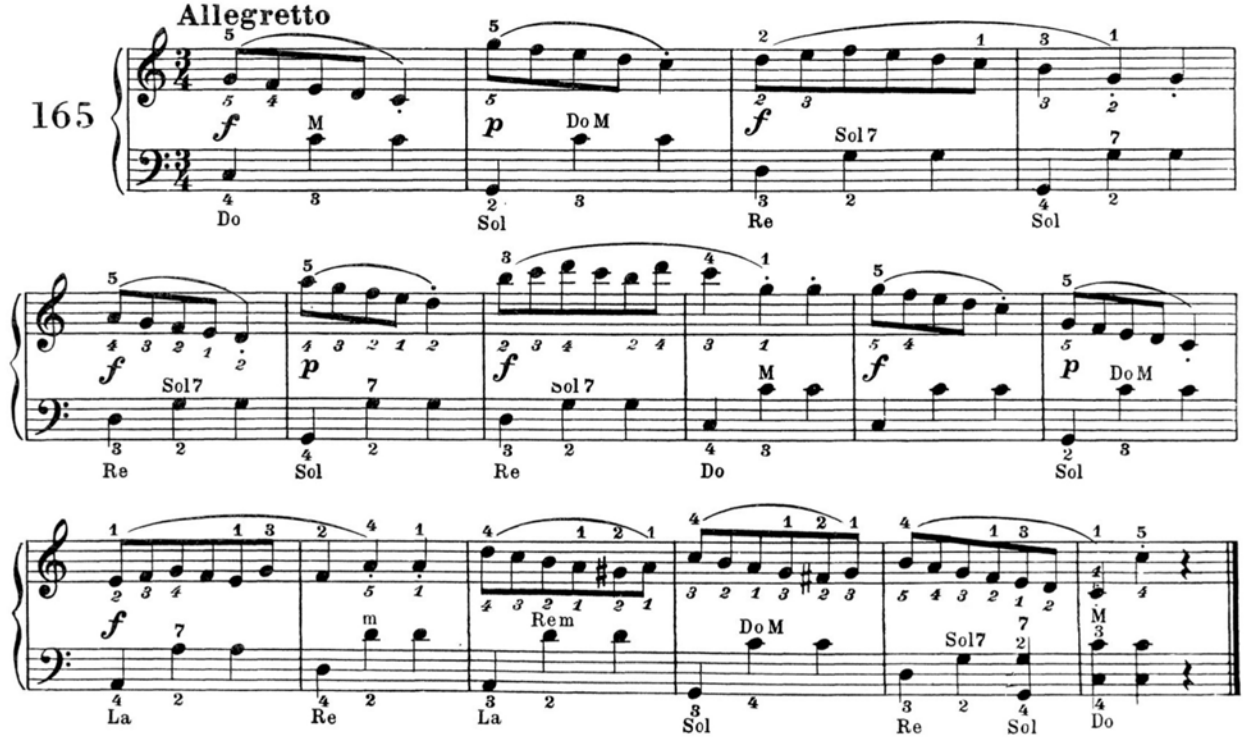


DIVERTIMENTI *AMUSEMENTS* **DIVERSIONES**

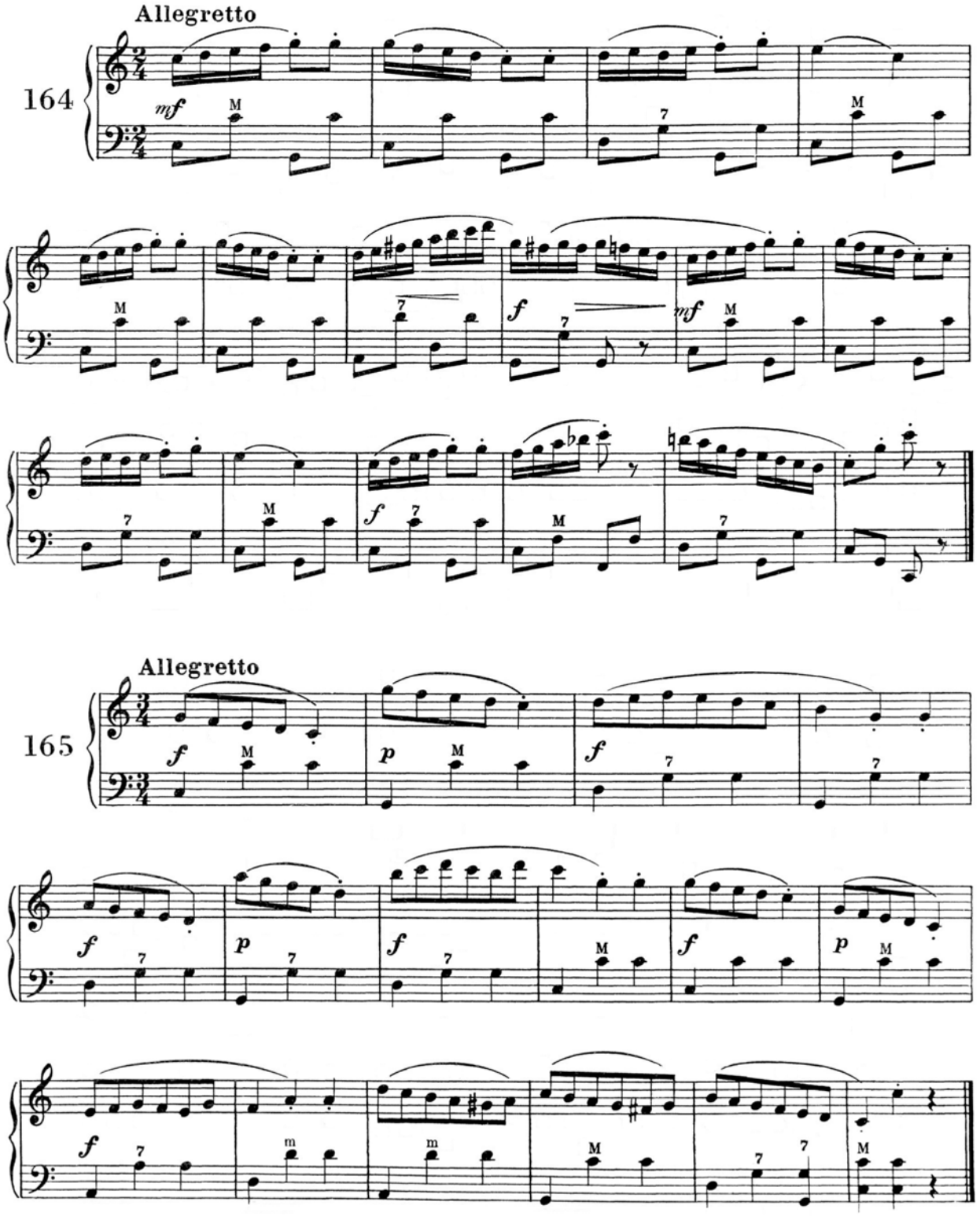
164 Allegretto



165 Allegretto

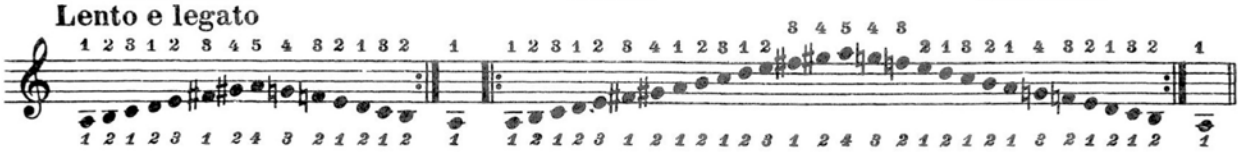


DIVERTIMENTI *AMUSEMENTS* **DIVERSIONES**



SCALA DI LA MINORE MELODICA — *A MELODIC MINOR SCALE* — **ESCALA DE LA MENOR MELÓDICA**

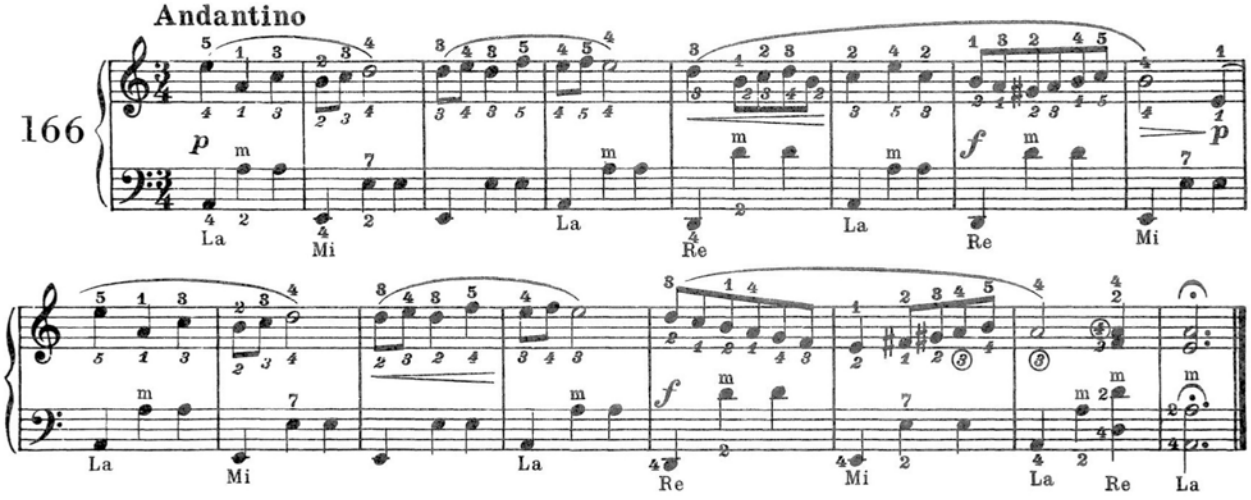
Lento e legato



TENEREZZE — *TENDERNESS* — **TERNEZA**

Andantino

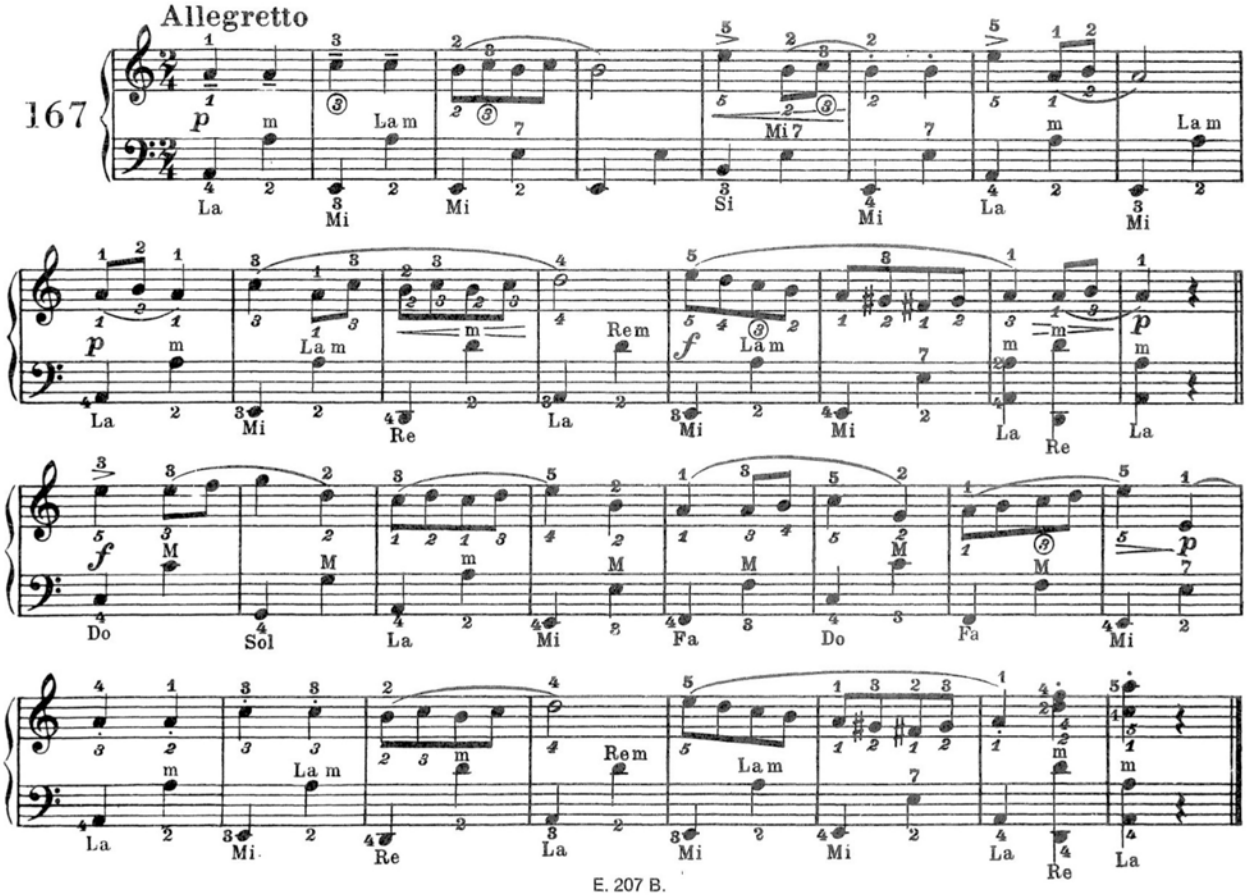
166



CANZONE NOSTALGICA — *NOSTALGIC SONG* — **CANCIÓN NOSTÁLGICA**

Allegretto

167



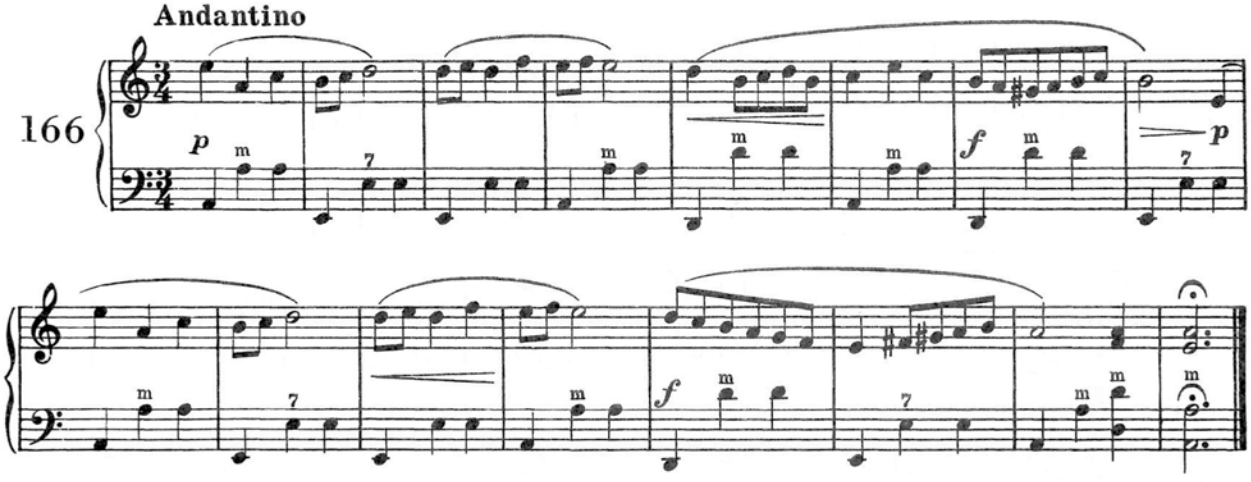
SCALA DI LA MINORE MELODICA — *A MELODIC MINOR SCALE* — **ESCALA DE LA MENOR MELÓDICA**

Lento e legato

TENEREZZE — *TENDERNESS* — **TERNEZA**

Andantino

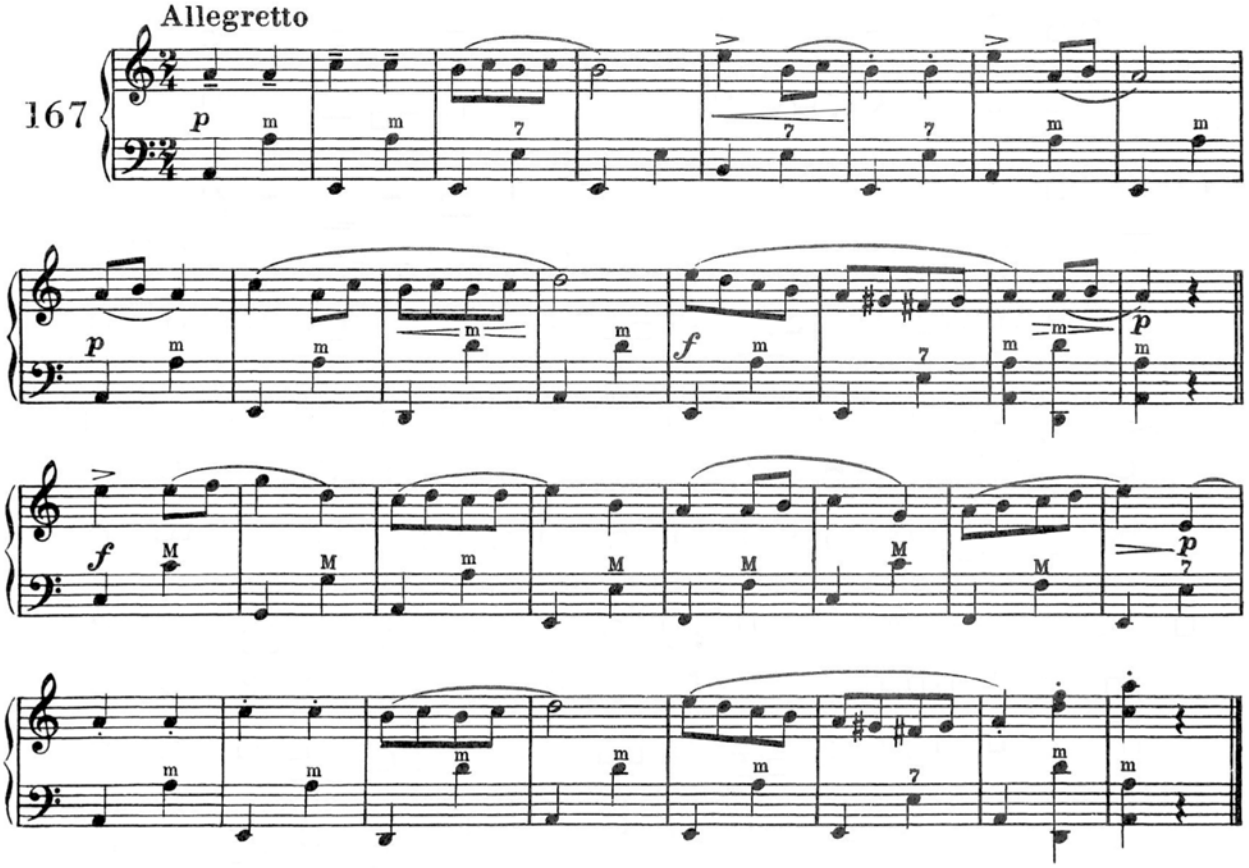
166



CANZONE NOSTALGICA — *NOSTALGIC SONG* — **CANCIÓN NOSTÁLGICA**

Allegretto

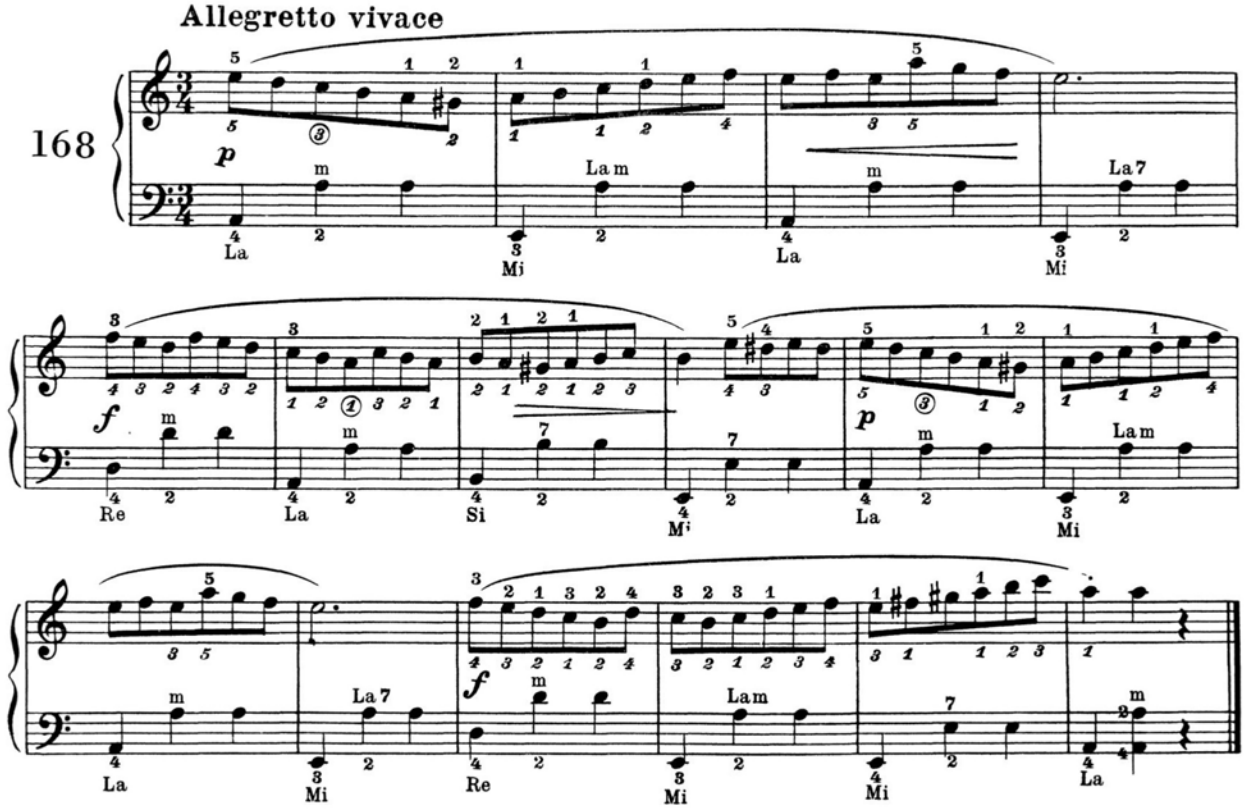
167



DUE STUDI MELODICI *TWO MELODIC STUDIES* **DOS ESTUDIOS MELODICOS**

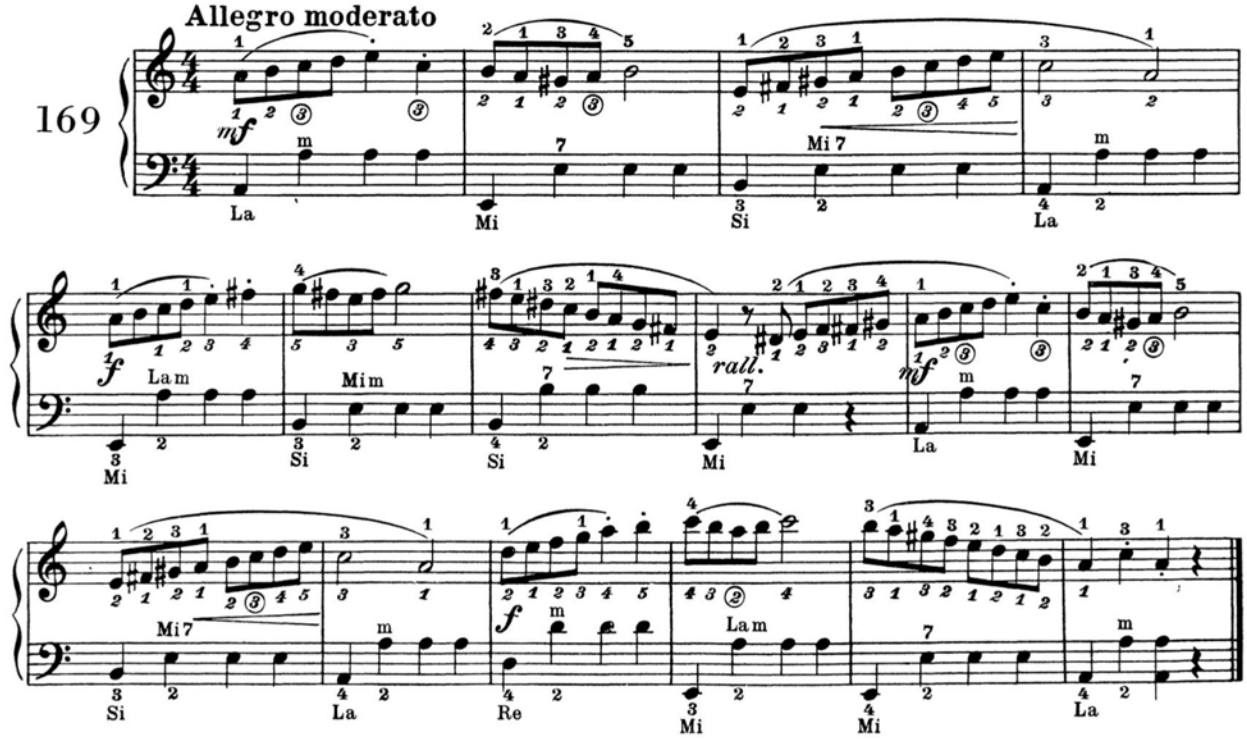
Allegretto vivace

168



Allegro moderato

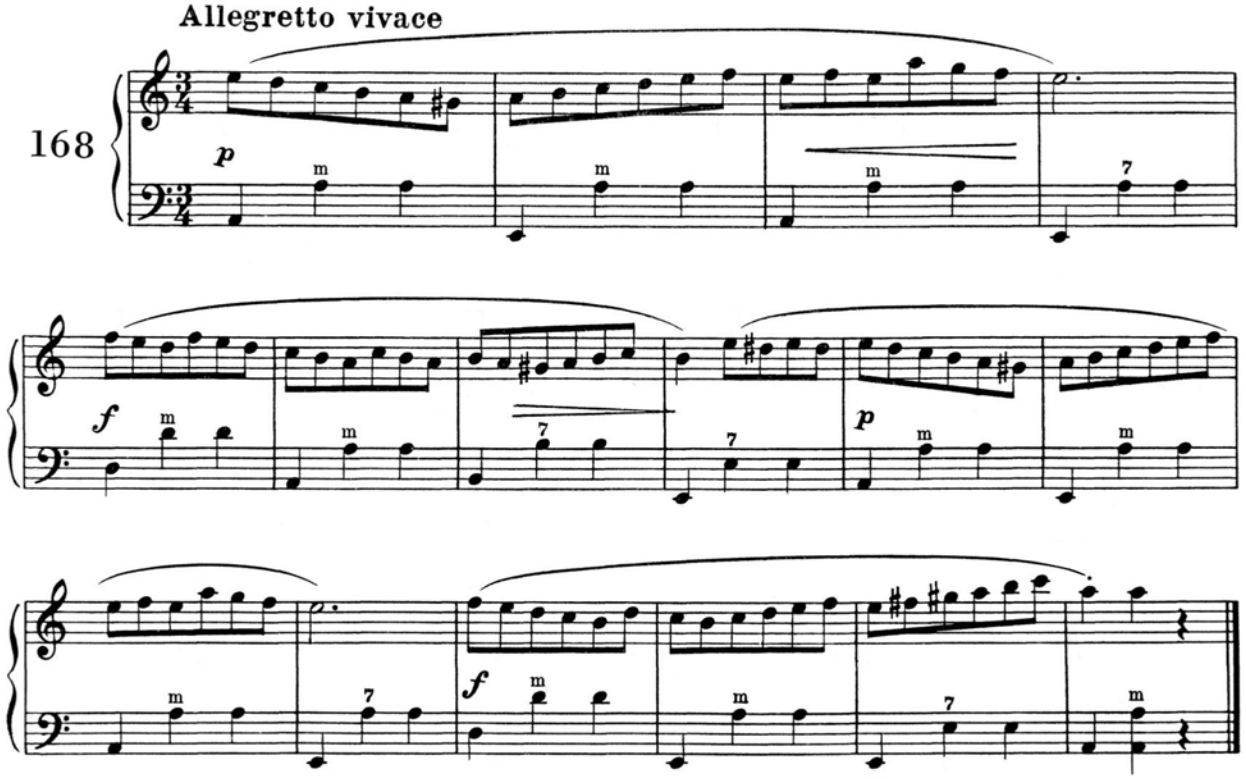
169



DUE STUDI MELODICI *TWO MELODIC STUDIES* **DOS ESTUDIOS MELODICOS**

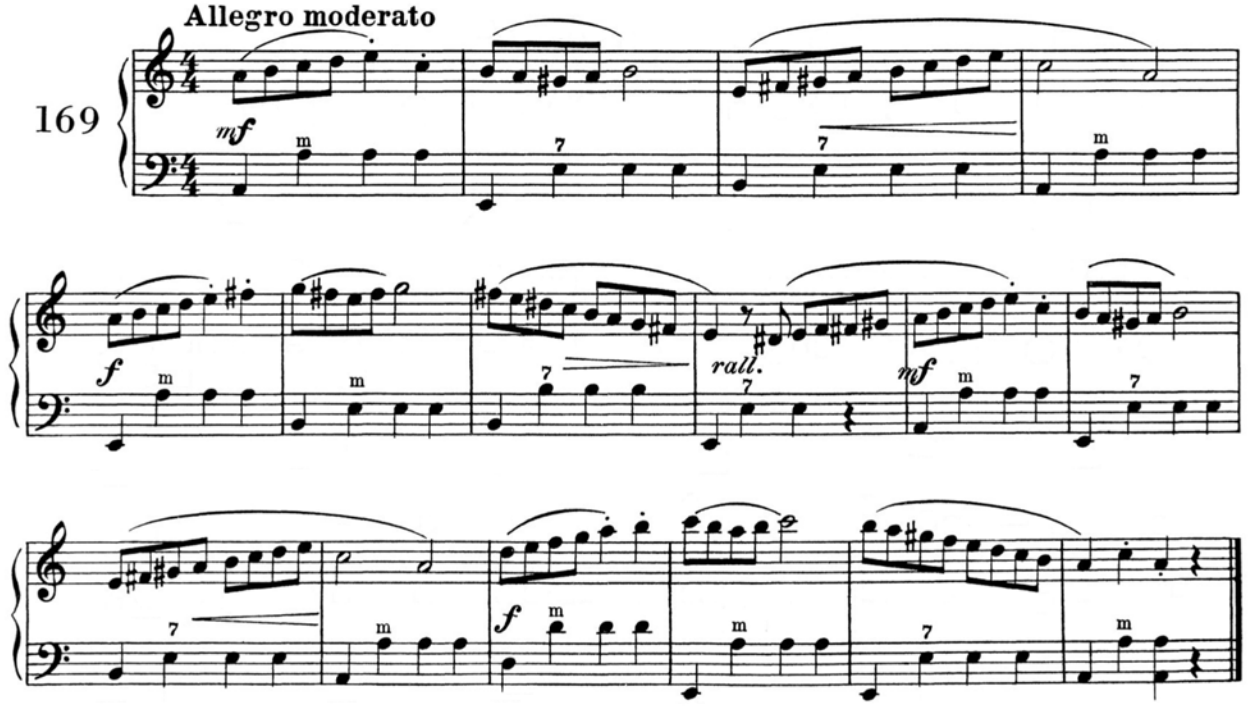
Allegretto vivace

168



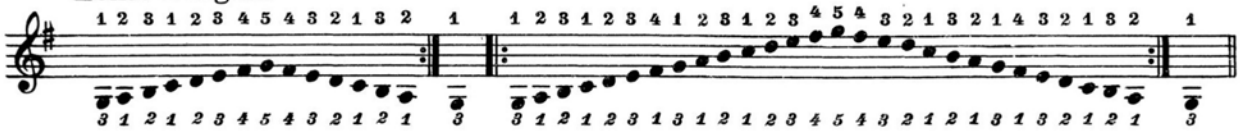
Allegro moderato

169



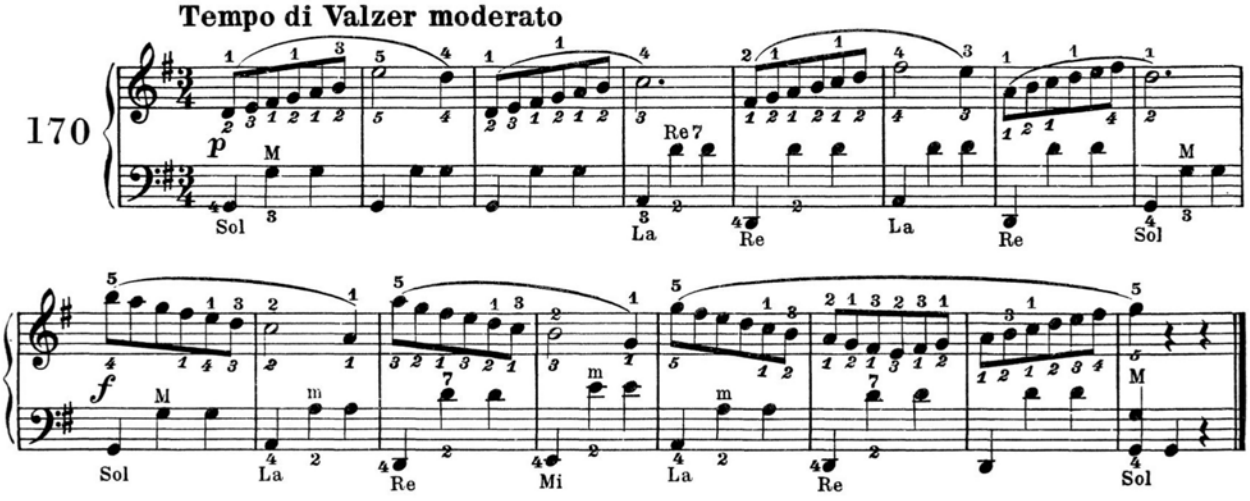
SCALA DI SOL MAGGIORE *G MAJOR SCALE* **ESCALA DE SOL MAYOR**

Lento e legato



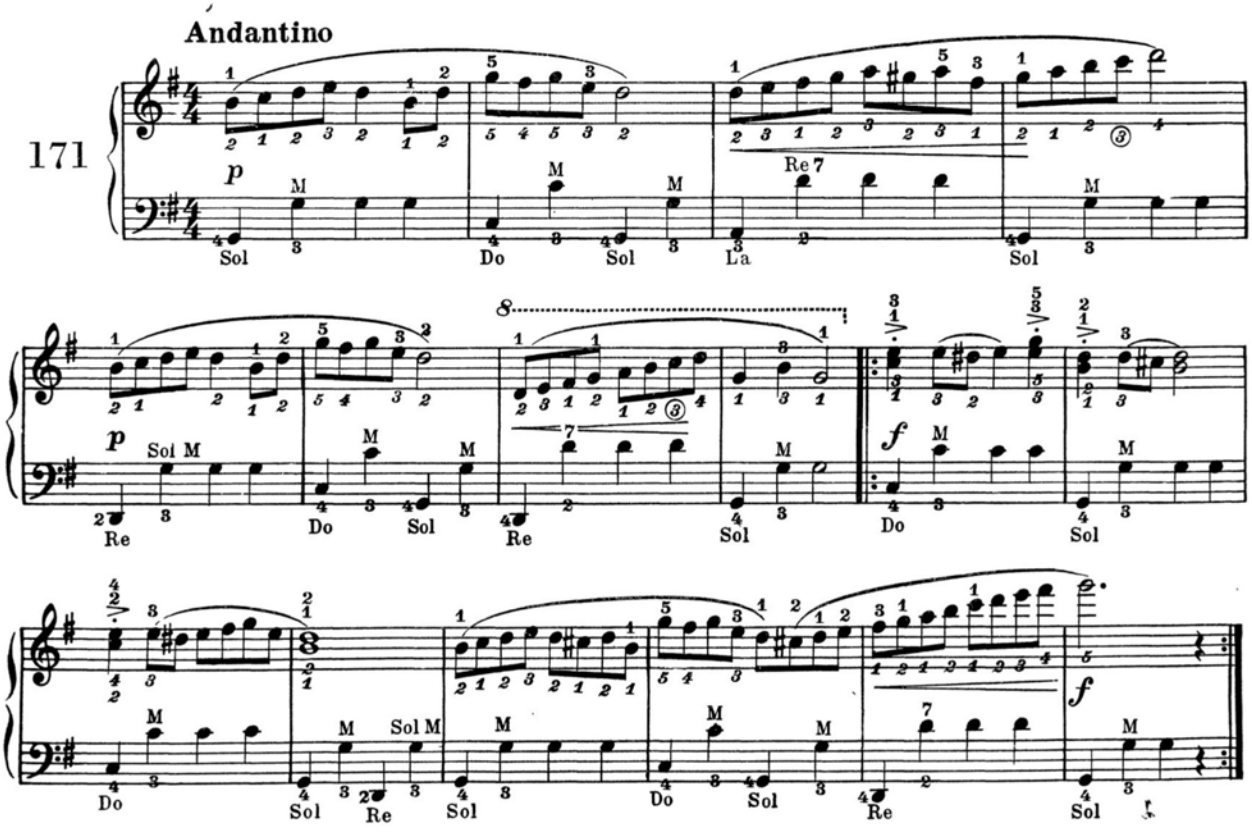
PICCOLO VALZER *LITTLE WALTZ* **PEQUEÑO VALS**

Tempo di Valzer moderato



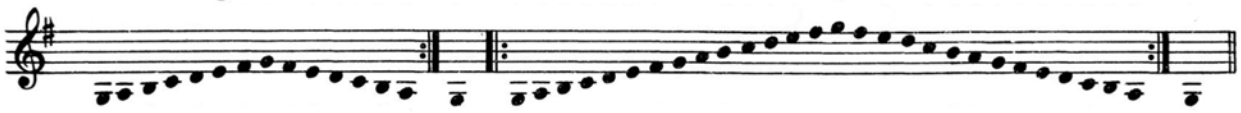
PASSEGGIANDO *WALKING* **PASEANDO**

Andantino



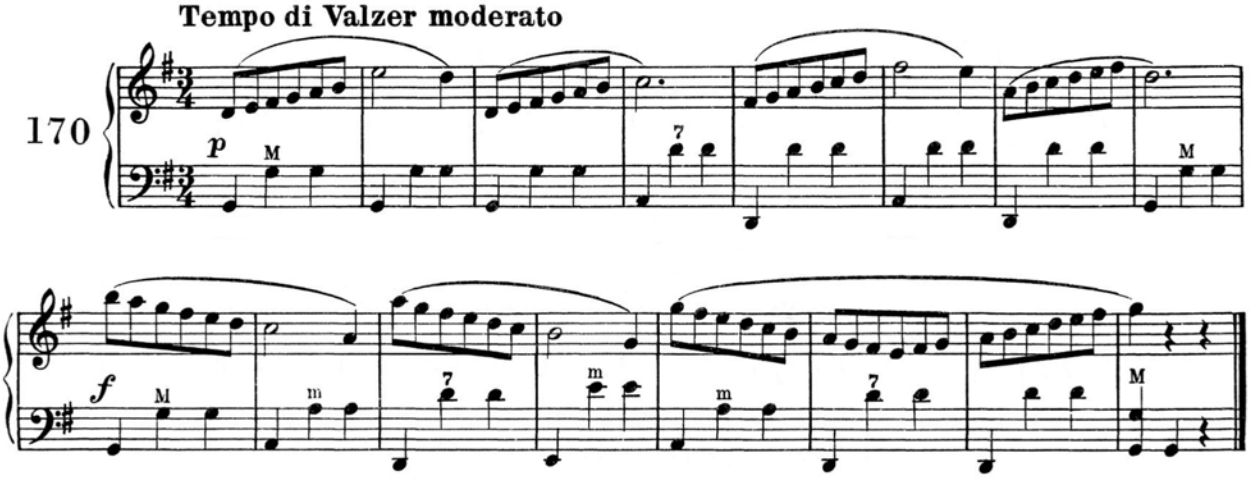
SCALA DI SOL MAGGIORE *G MAJOR SCALE* **ESCALA DE SOL MAYOR**

Lento e legato



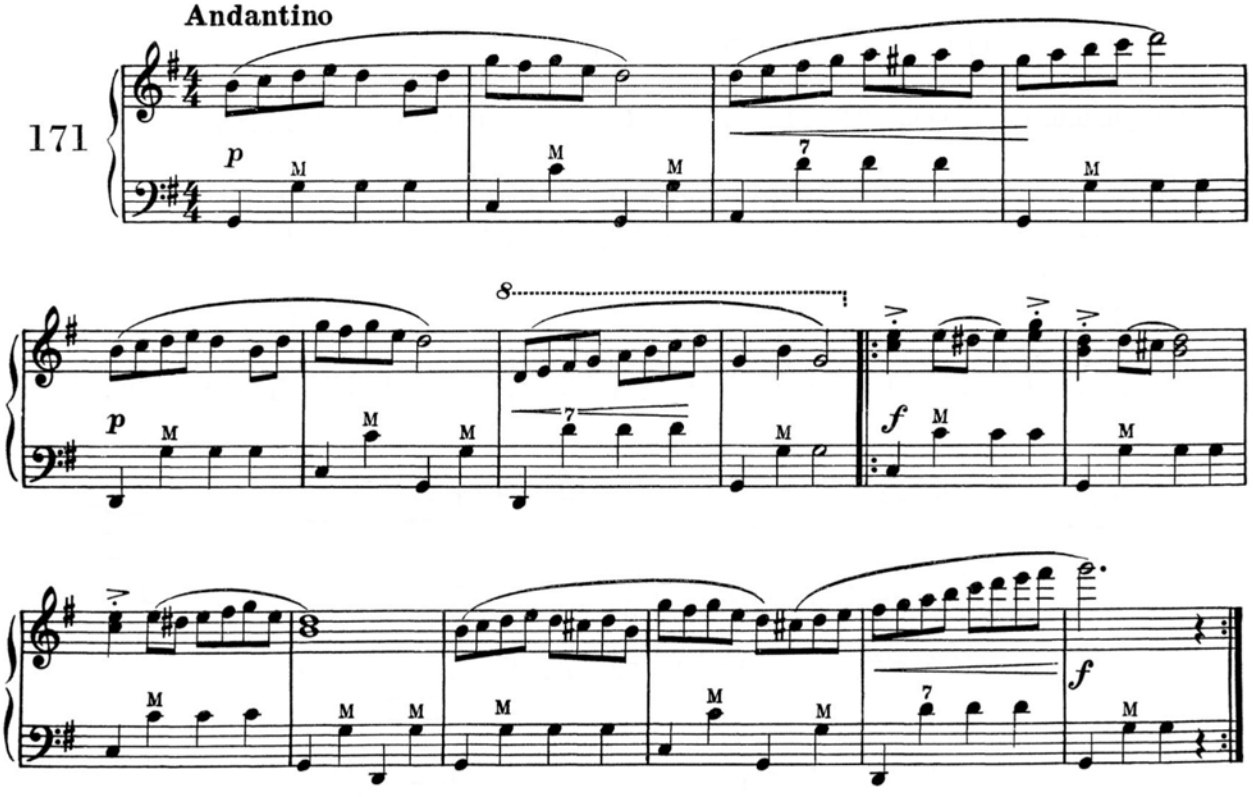
PICCOLO VALZER *LITTLE WALTZ* **PEQUEÑO VALS**

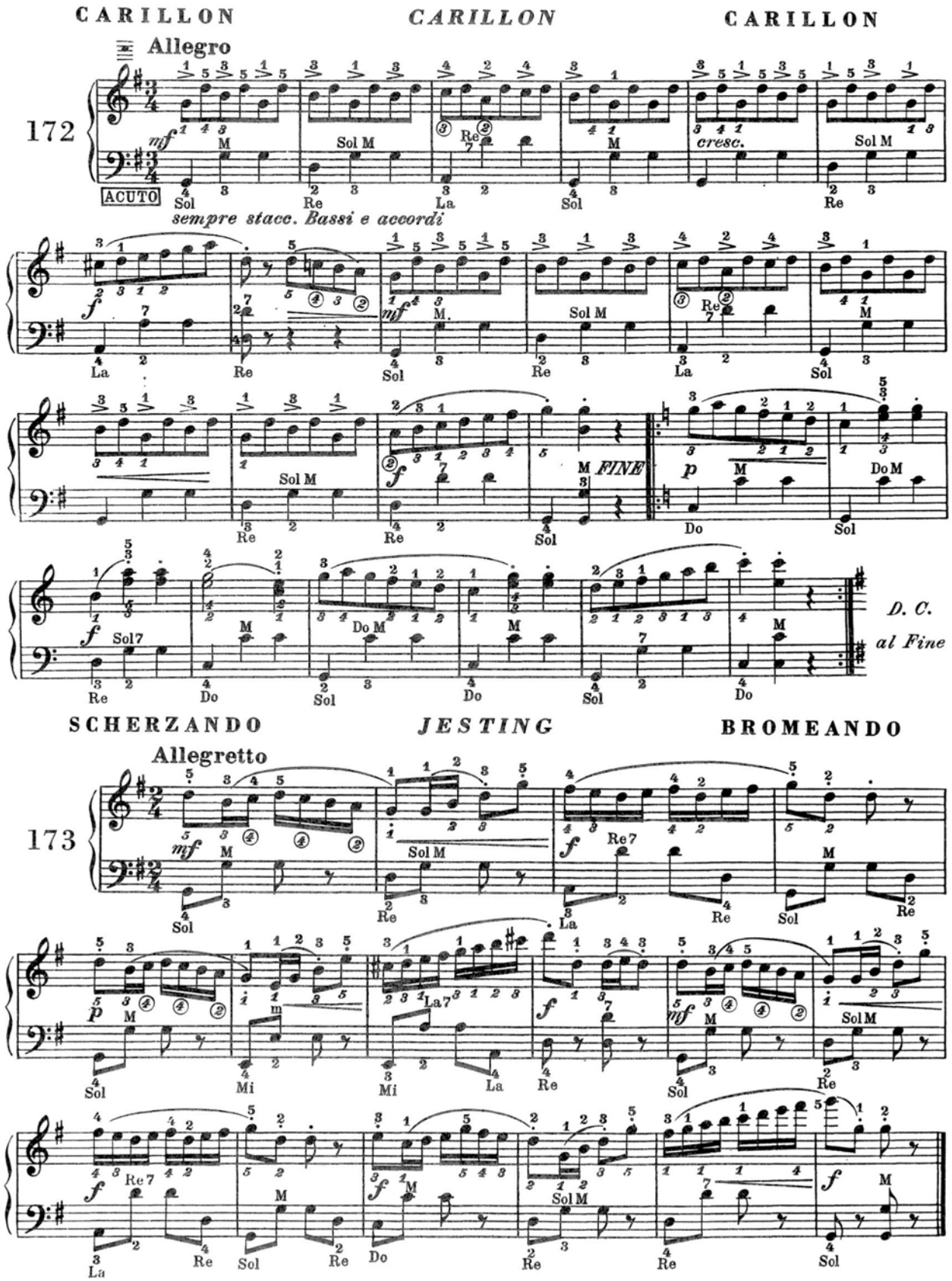
Tempo di Valzer moderato



PASSEGGIANDO *WALKING* **PASEANDO**

Andantino




CARILLON
CARILLON
CARILLON
Allegro
172
ACUTO
sempre stacc. Bassi e accordi
cresc.
FINE
D. C.
al Fine
SCHERZANDO
JESTING
BROMEANDO
Allegretto
173

CARILLON *CARILLON* **CARILLON**

Allegro

172

mf M M 7 M *cresc.* M

ACUTO

sempre stacc. Bassi e accordi

f 7 7 *mf* M M 7 M

M M *f* 7 M *FINE* *p* M M

f 7 M M M 7 M *D. C. al Fine*

SCHERZANDO *JESTING* **BROMEANDO**

Allegretto

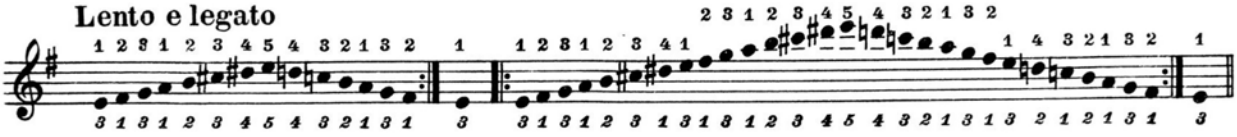
173

mf M M *f* 7 M

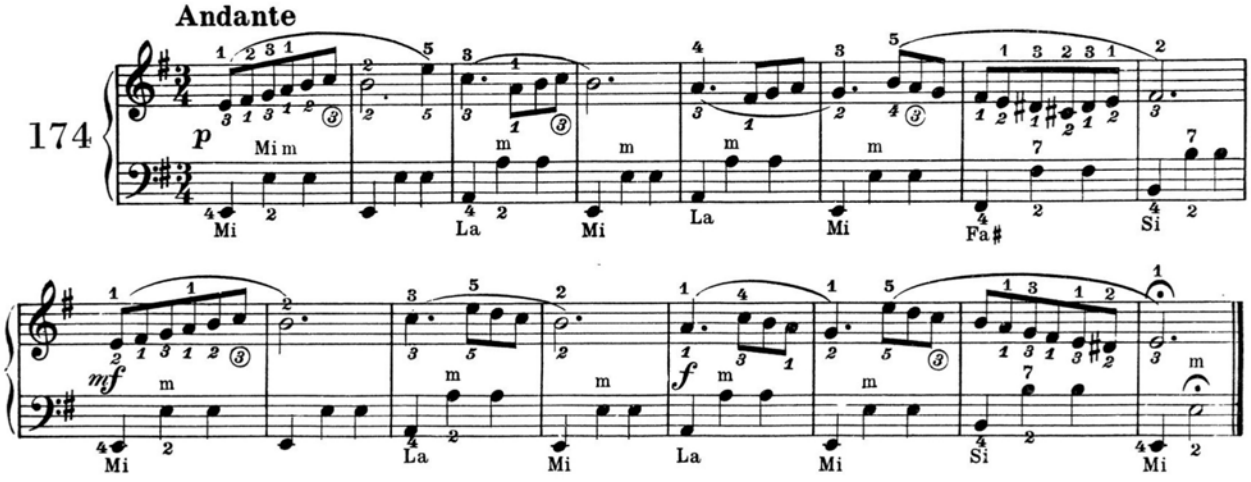
p M m 7 *f* 7 *mf* M M

f 7 M *f* M M 7 *f* M

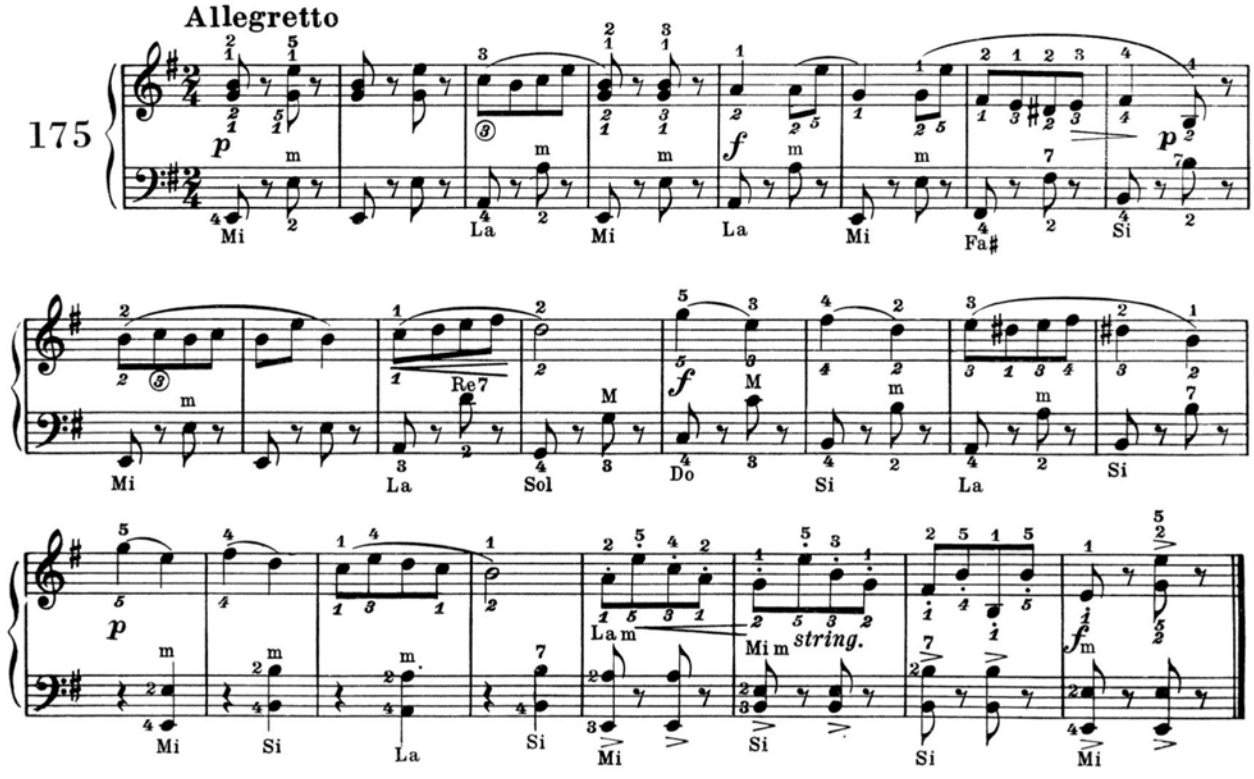
SCALA DI MI MINORE MELODICA | ***E MELODIC MINOR SCALE*** | **ESCALA DE MI MENOR MELÓDICA**



MESTO PENSIERO | ***SAD THOUGHTS*** | **TRISTE PENSAMIENTO**

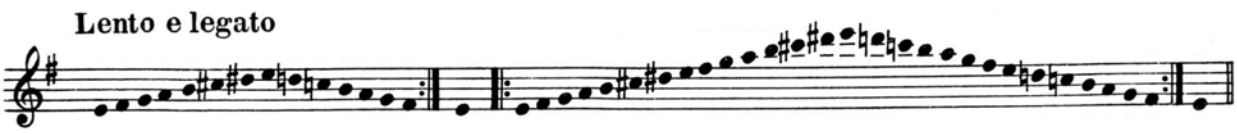


SORRISI | ***SMILES*** | **SONRISAS**



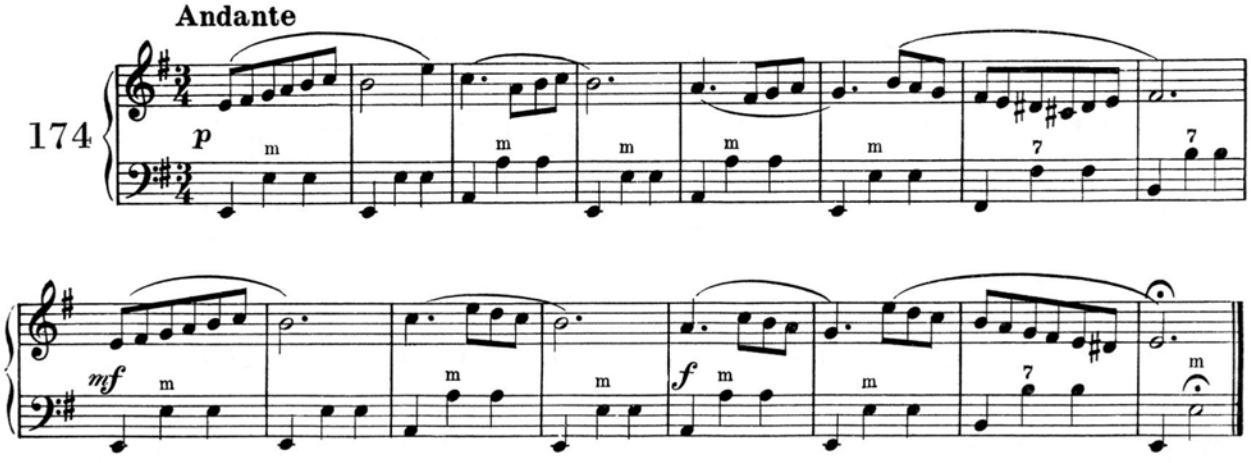
SCALA DI MI MINORE MELODICA | ***E MELODIC MINOR SCALE*** | **ESCALA DE MI MENOR MELÓDICA**

Lento e legato



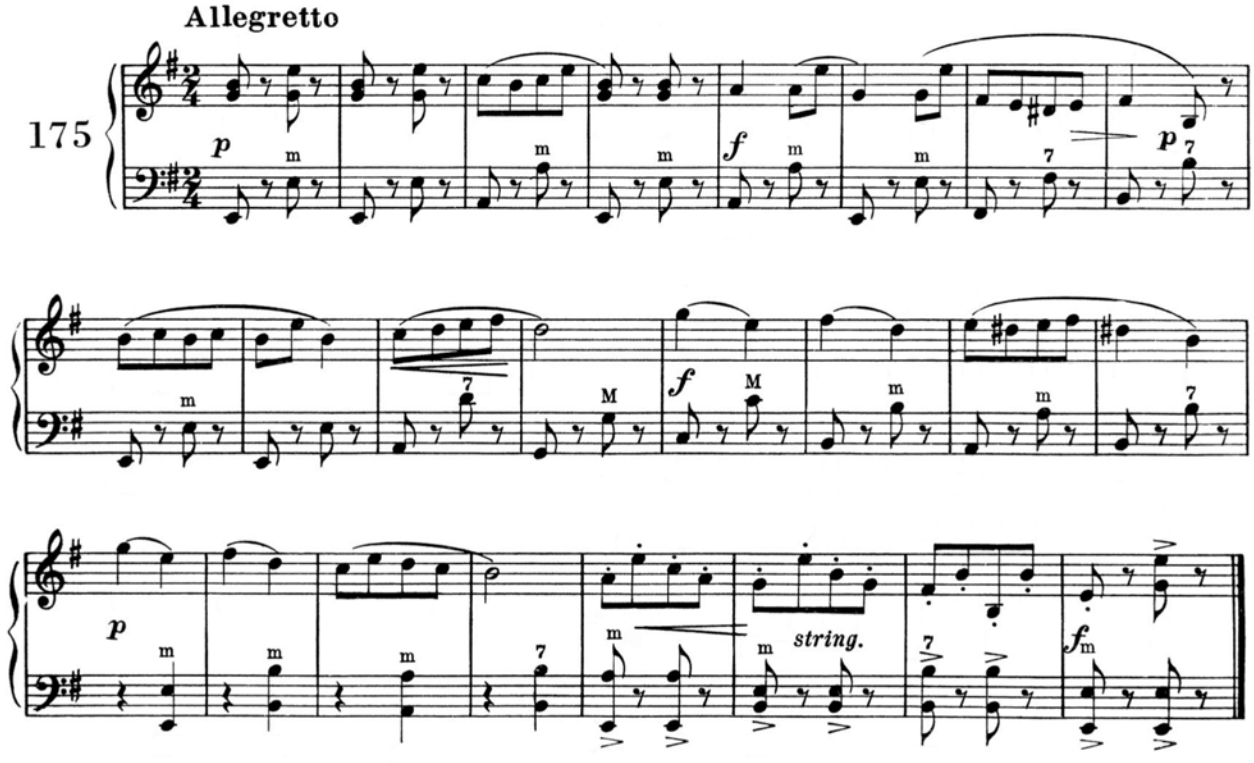
MESTO PENSIERO | ***SAD THOUGHTS*** | **TRISTE PENSAMIENTO**

Andante

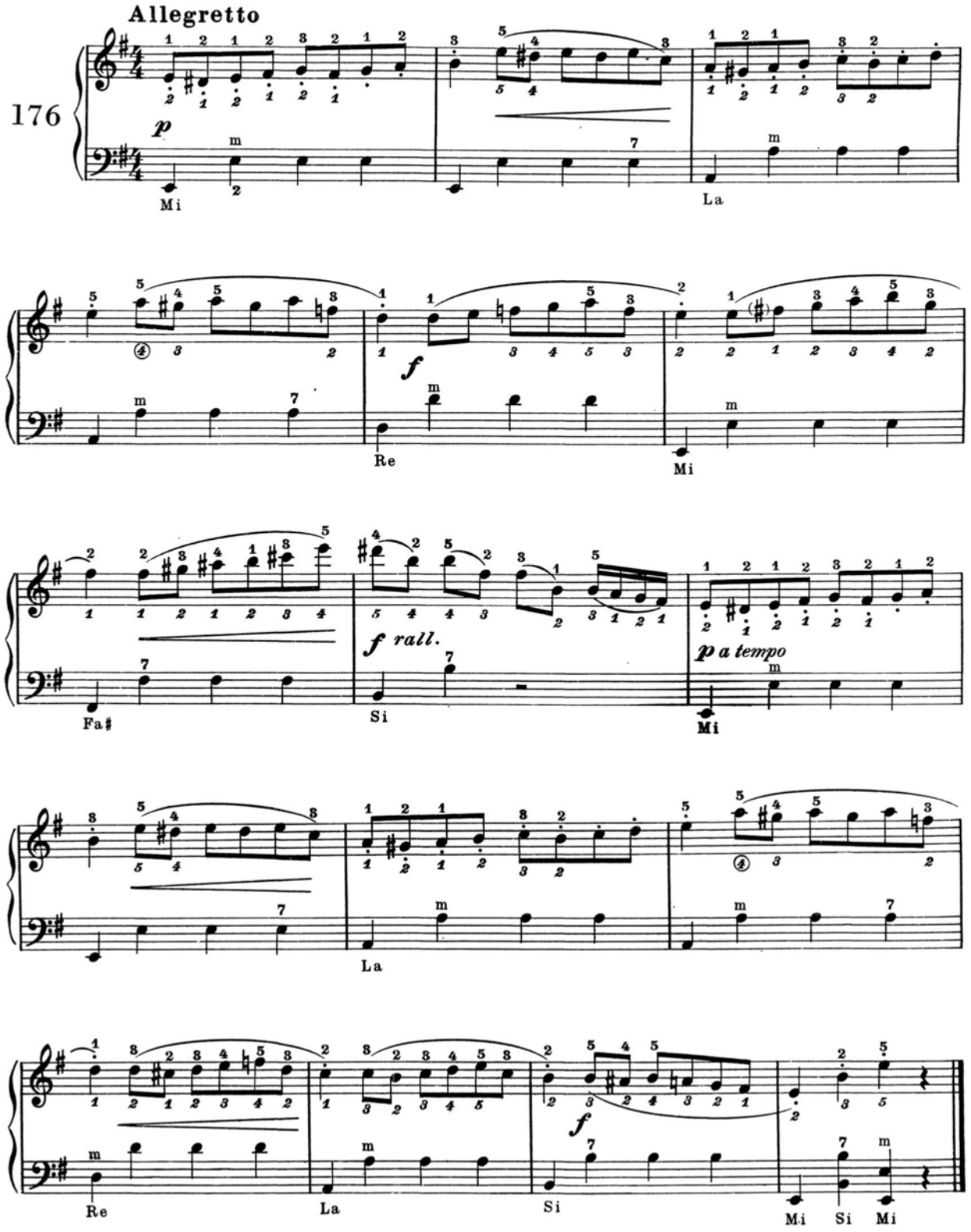


SORRISI | ***SMILES*** | **SONRISAS**

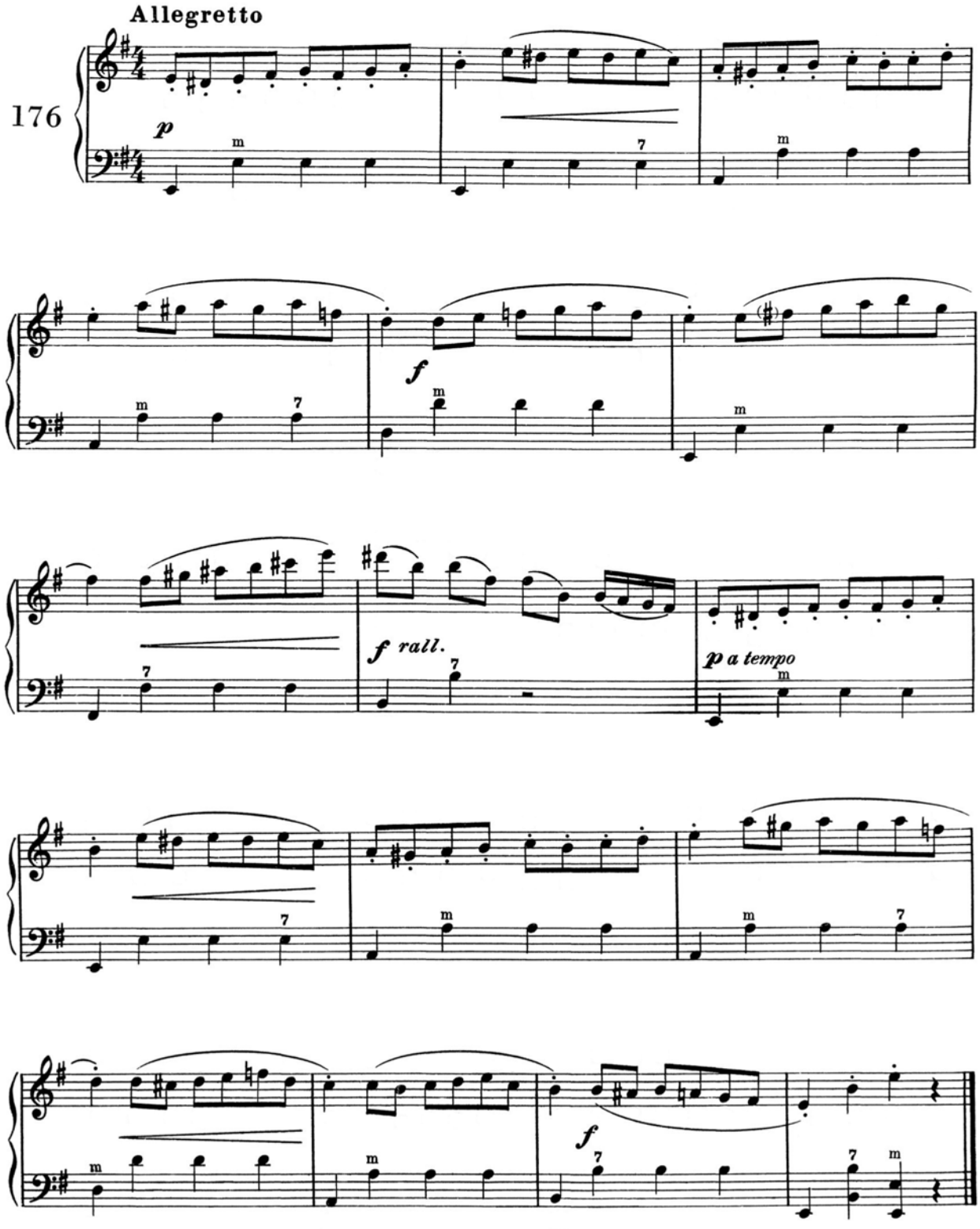
Allegretto



DANZA ANTICA — *ANTIQUE DANCE* — DANZA ANTIGUA

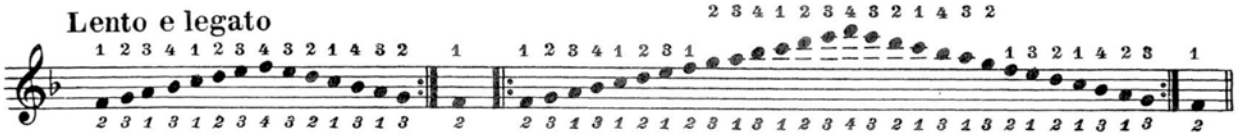


DANZA ANTICA — *ANTIQUE DANCE* — DANZA ANTIGUA



SCALA DI FA MAGGIORE *F MAJOR SCALE* **ESCALA DE FA MAYOR**

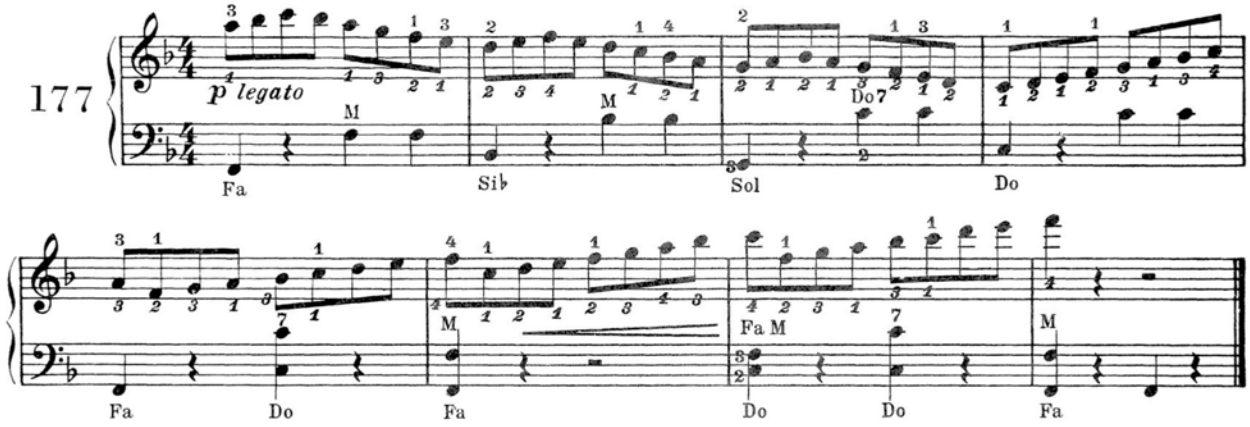
Lento e legato



SEMPLICITÀ *SIMPLICITY* **SIMPLICIDAD**

Andante

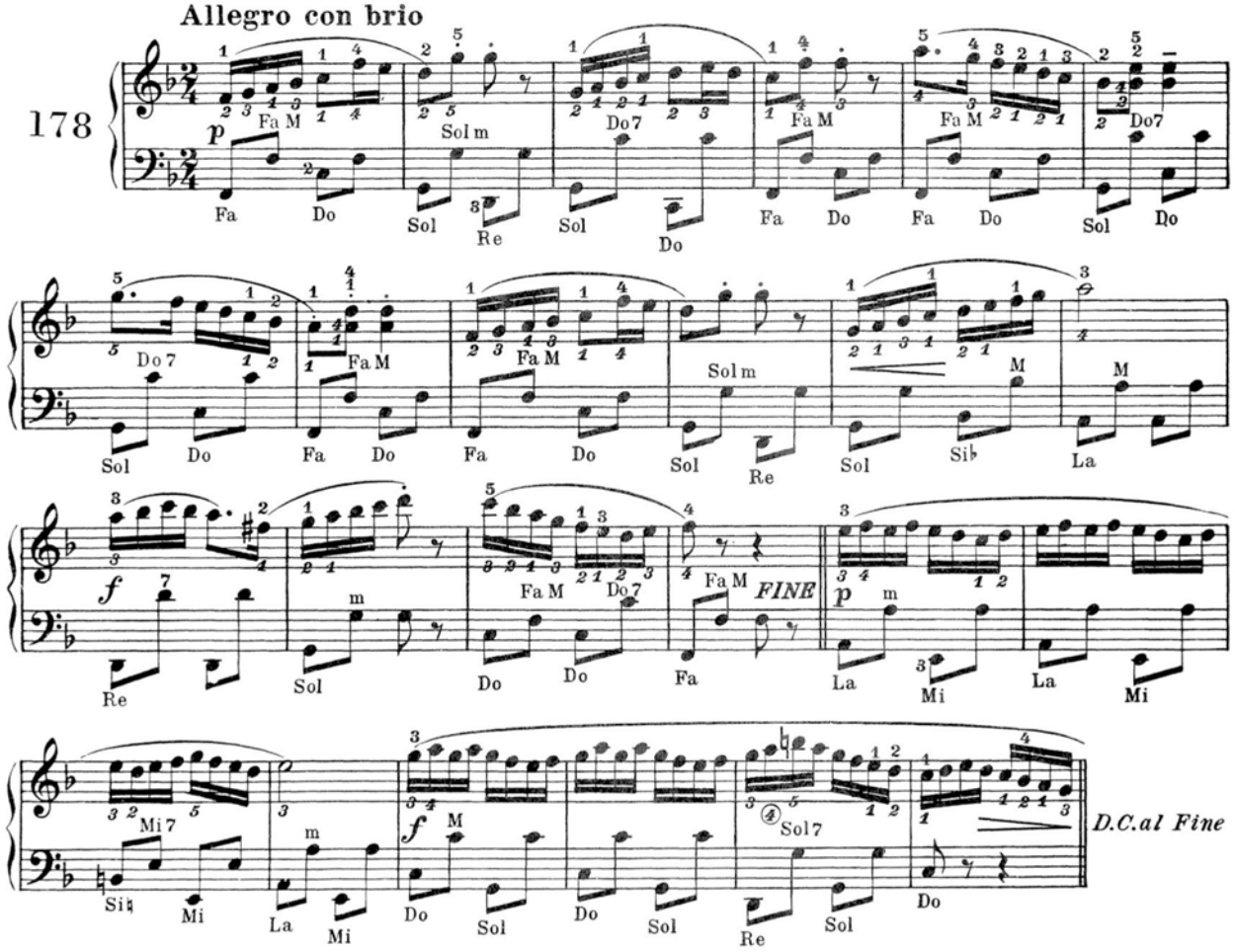
177



POLCA *POLKA* **POLKA**

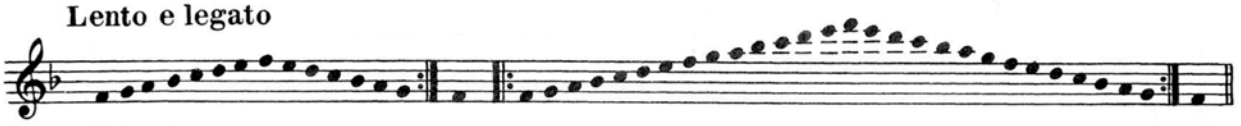
Allegro con brio

178



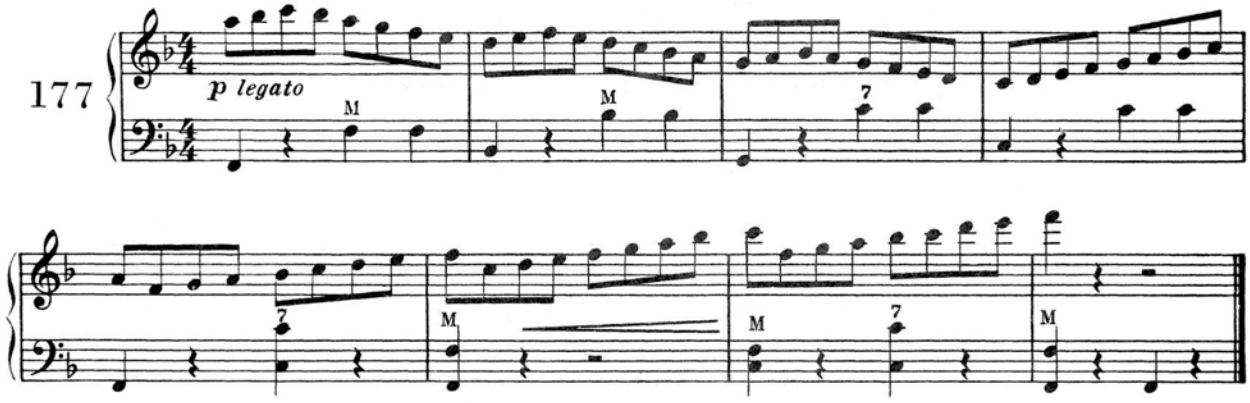
SCALA DI FA MAGGIORE *F MAJOR SCALE* **ESCALA DE FA MAYOR**

Lento e legato



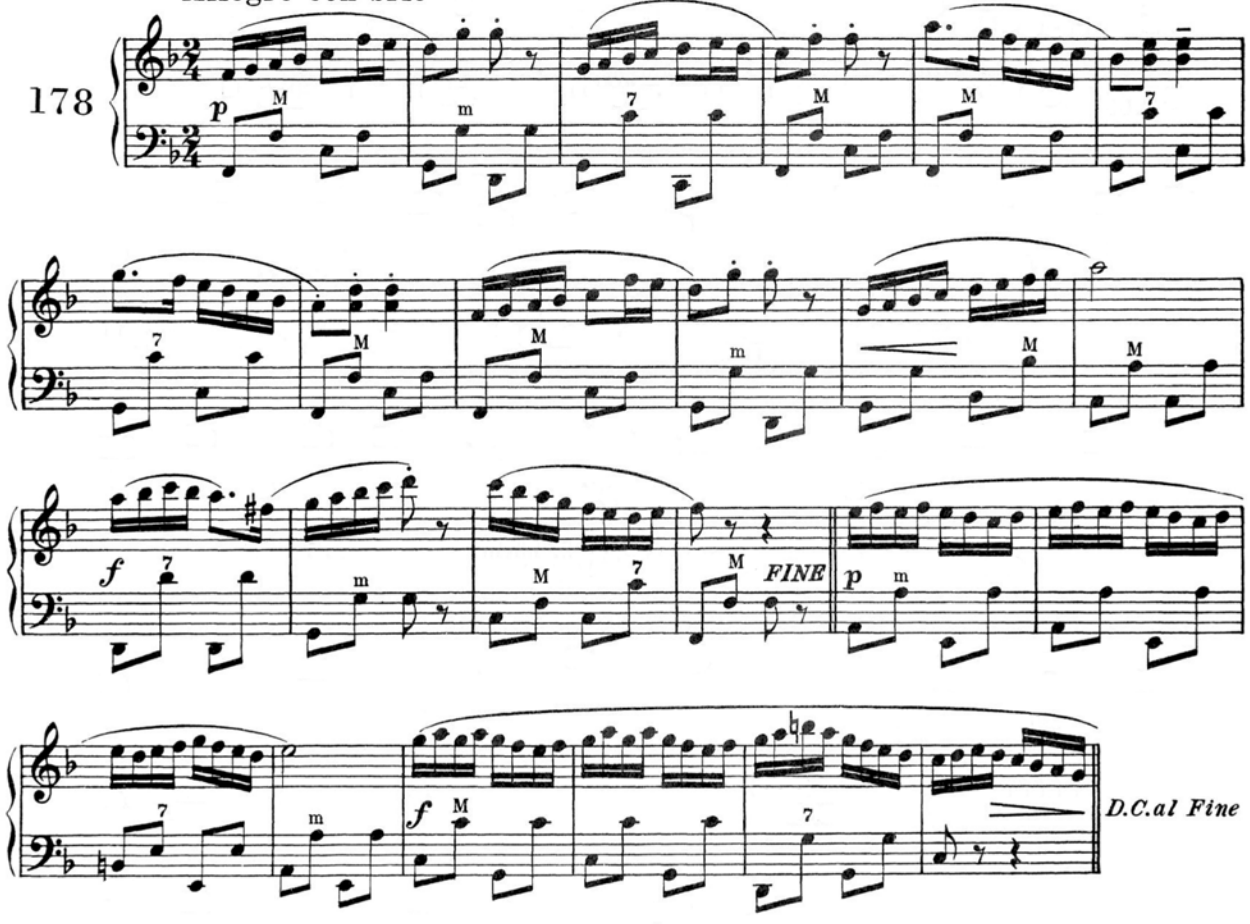
SEMPLICITA *SIMPLICITY* **SIMPLICIDAD**

Andante

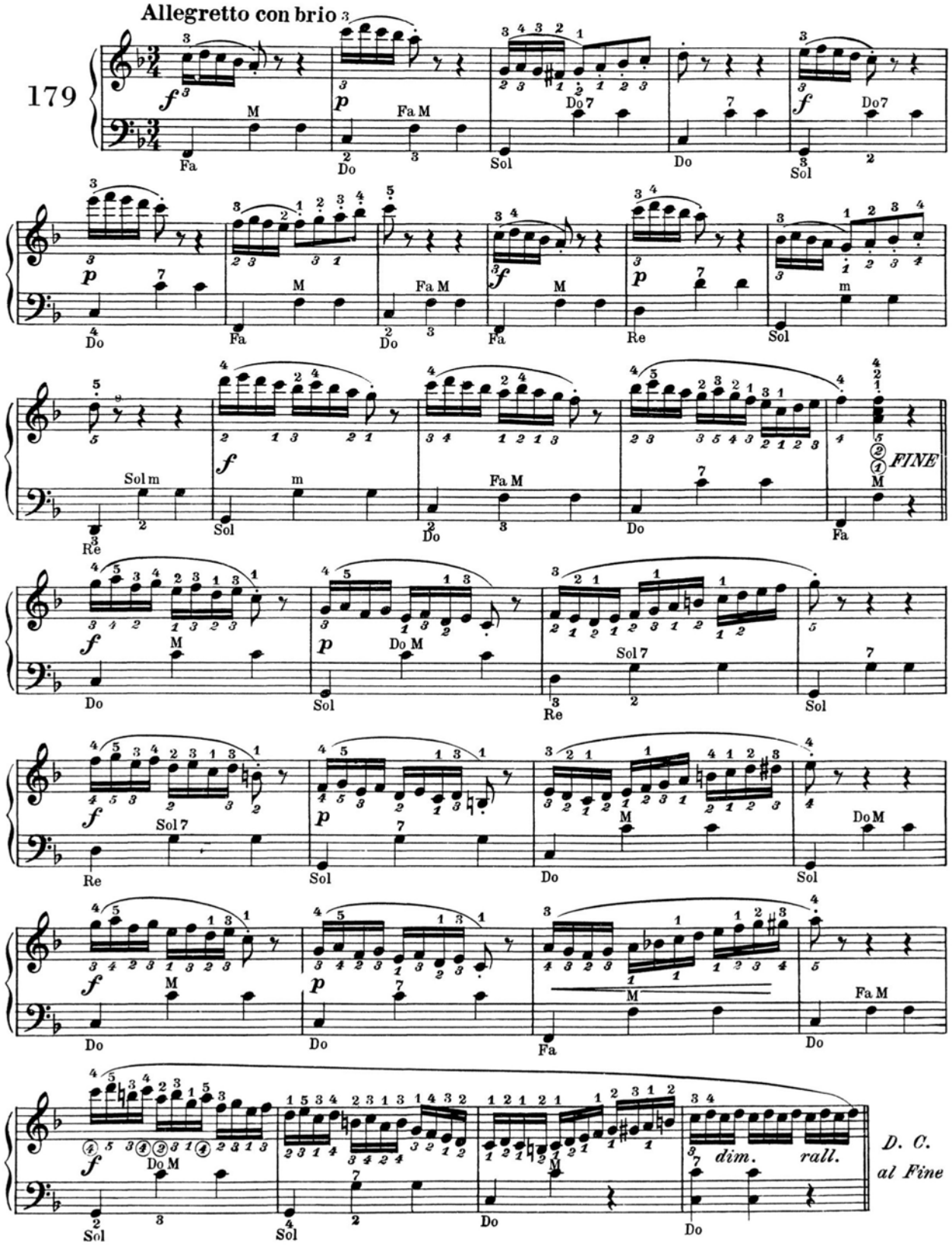


POLCA *POLKA* **POLKA**

Allegro con brio

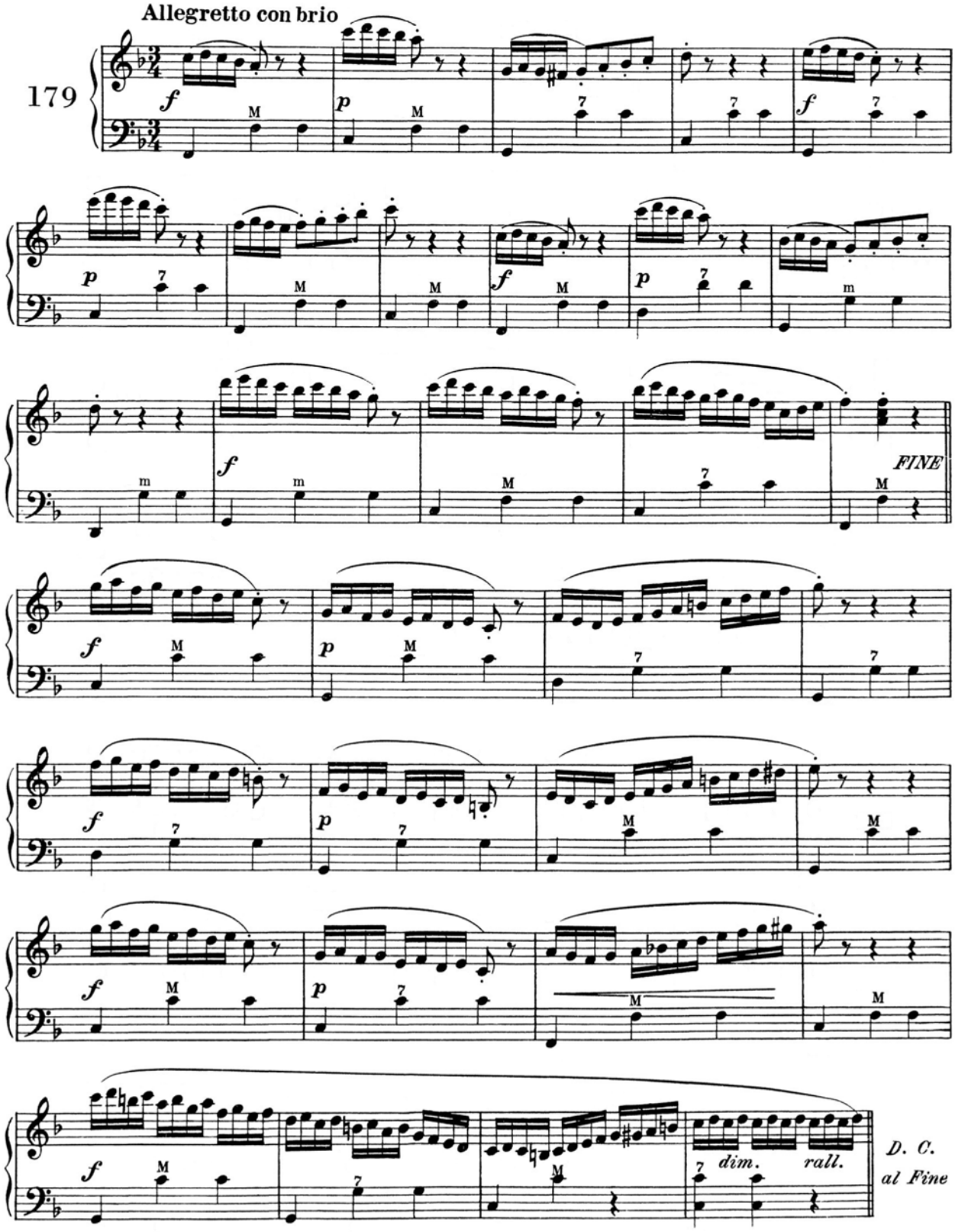


L'ECO BURLONE — *THE JESTING ECHO* — LA ECO BURLON



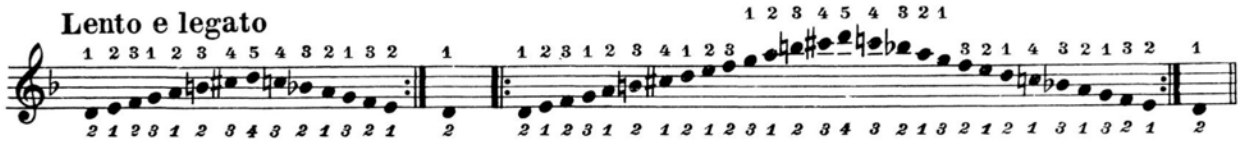
L'ECO BURLONE — *THE JESTING ECHO* — LA ECO BURLON

Allegretto con brio



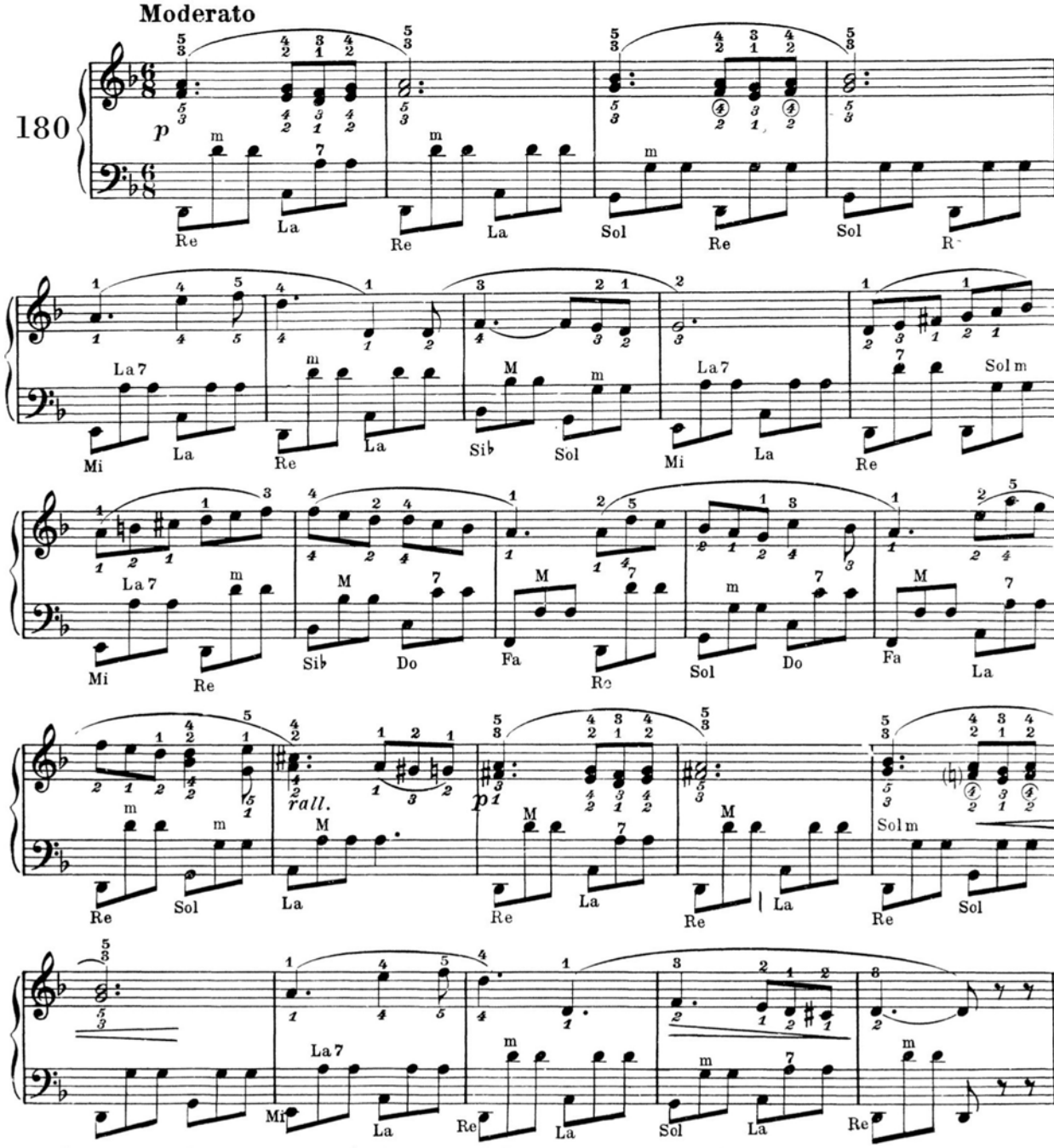
SCALA DI RE MINORE MELODICA | ***D MELODIC MINOR SCALE*** | **ESCALA DE RE MENOR MELÓDICA**

Lento e legato



ROMANZA SENZA PAROLE | ***SONG WITHOUT WORDS*** | **ROMANZA SIN PALABRAS**

Moderato



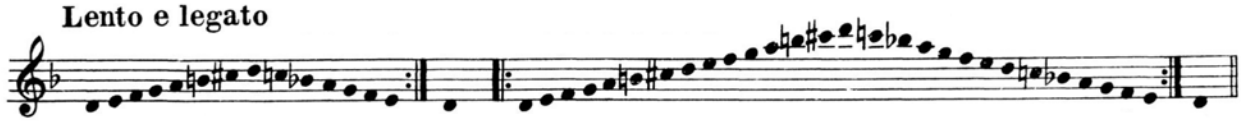
Consigliamo lo studio di:
«MELODIE DI PRIMAVERA»

We recommend the study of
«MELODIE DI PRIMAVERA»

Aconsejamos el estudio de:
«MELODIAS DE PRIMAVERA»

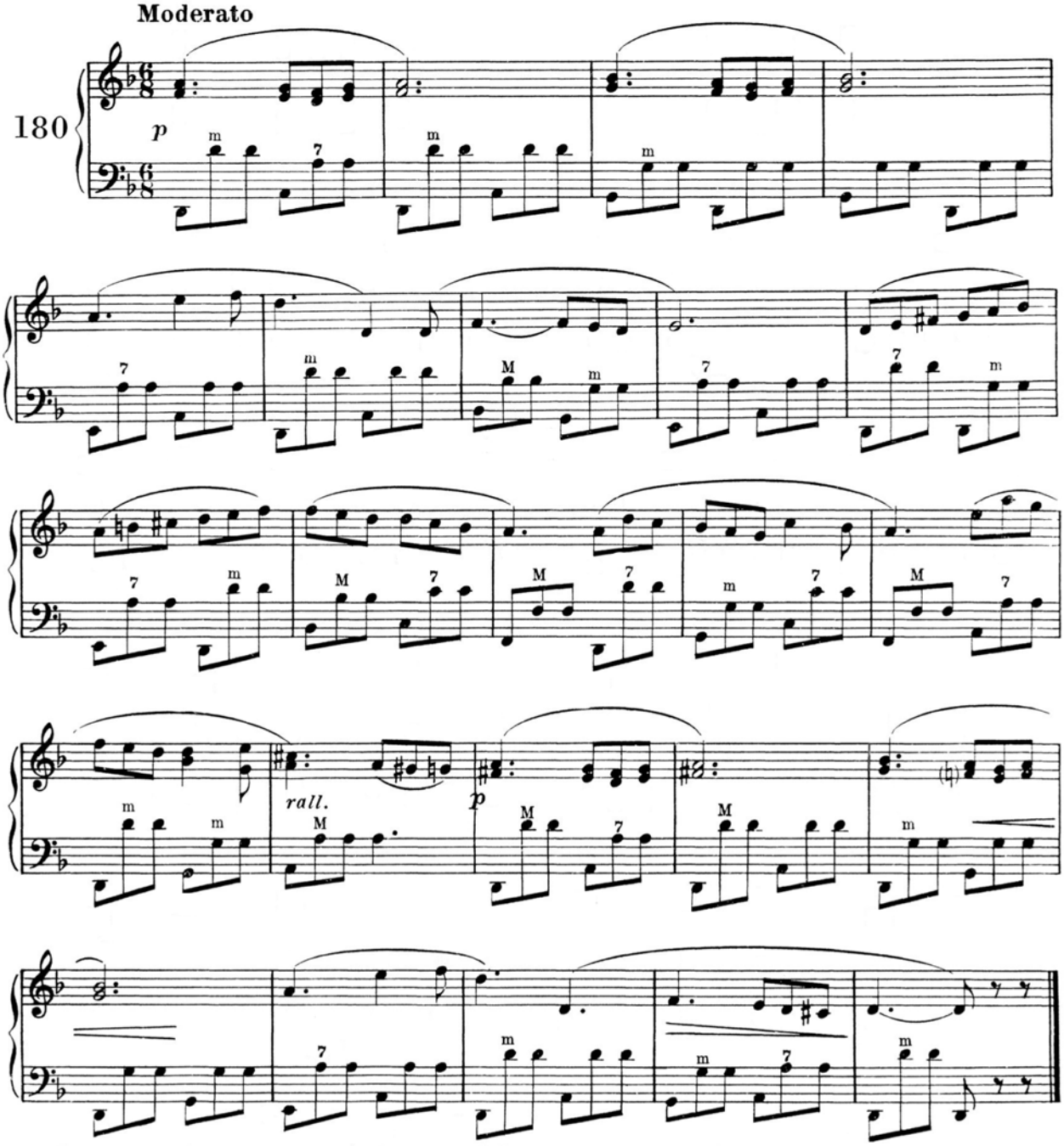
SCALA DI RE MINORE MELODICA | ***D MELODIC MINOR SCALE*** | **ESCALA DE RE MENOR MELÓDICA**

Lento e legato



ROMANZA SENZA PAROLE | ***SONG WITHOUT WORDS*** | **ROMANZA SIN PALABRAS**

Moderato



Consigliamo lo studio di: «MELODIE DI PRIMAVERA» | *We recommend the study of «MELODIE DI PRIMAVERA»* | Aconsejamos el estudio de: «MELODIAS DE PRIMAVERA»

MOTO PERPETUO

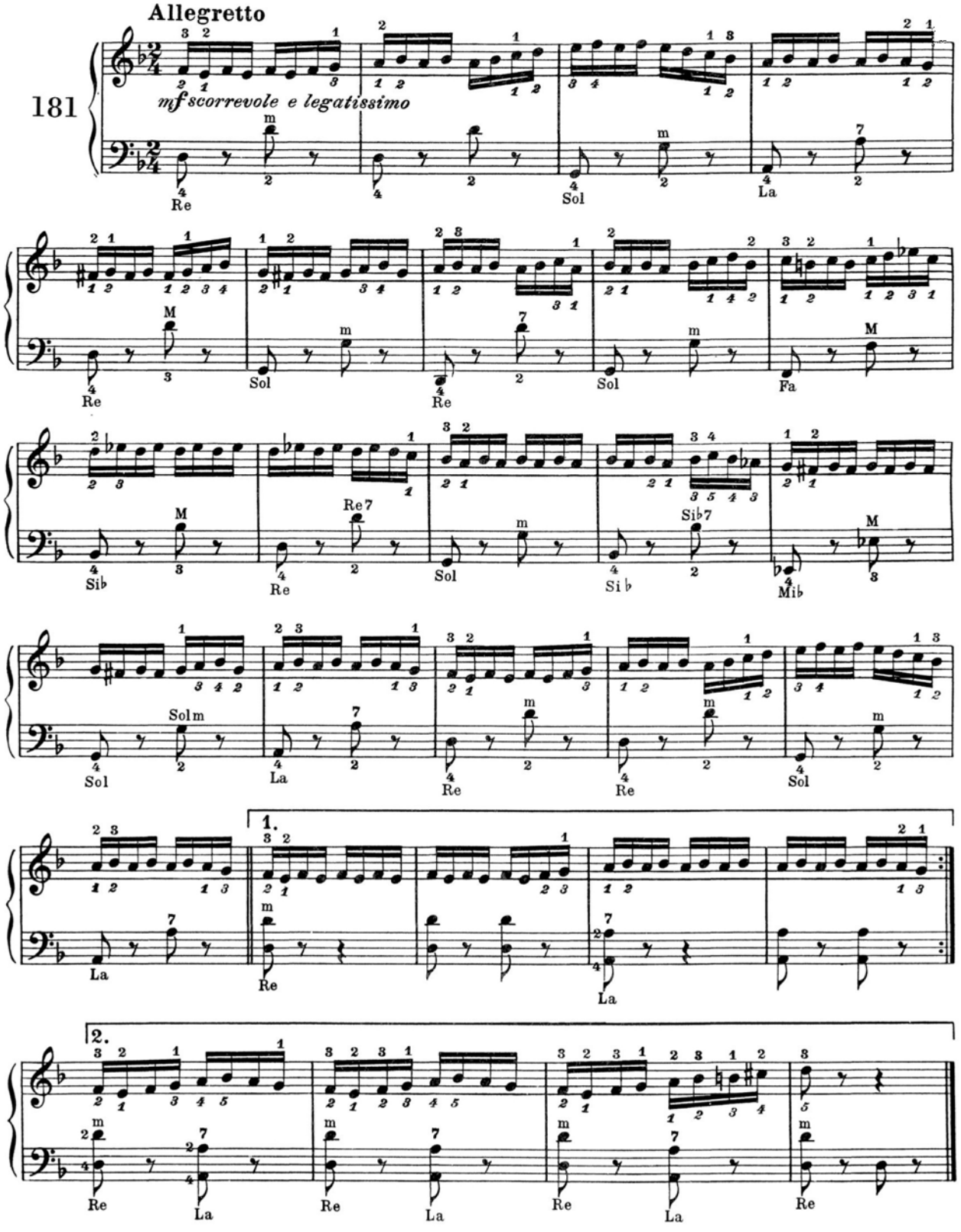
Per il passaggio del pollice

MOTO PERPETUO

For passing thumb

MOVIMIENTO PERPETUO

Para el paso del pulgar

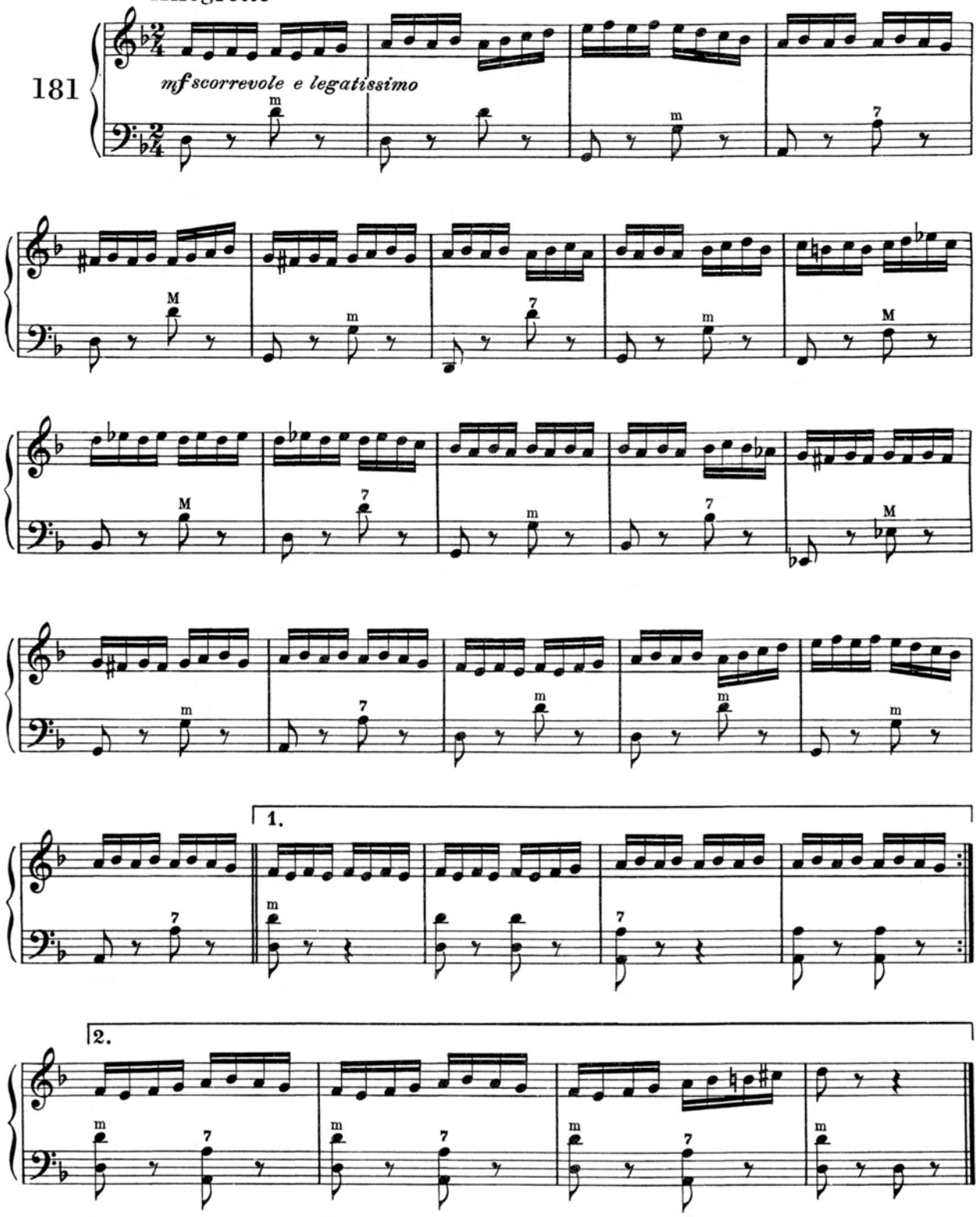


MOTO PERPETUO
Per il passaggio del pollice

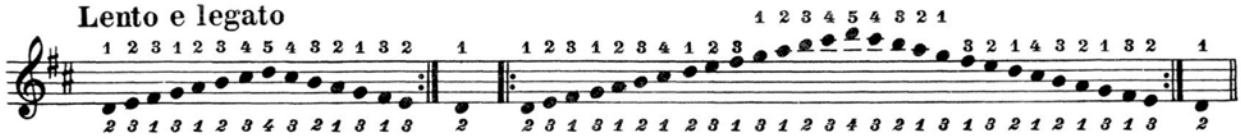
MOTO PERPETUO
For passing thumb

MOVIMIENTO PERPETUO
Para el paso del pulgar

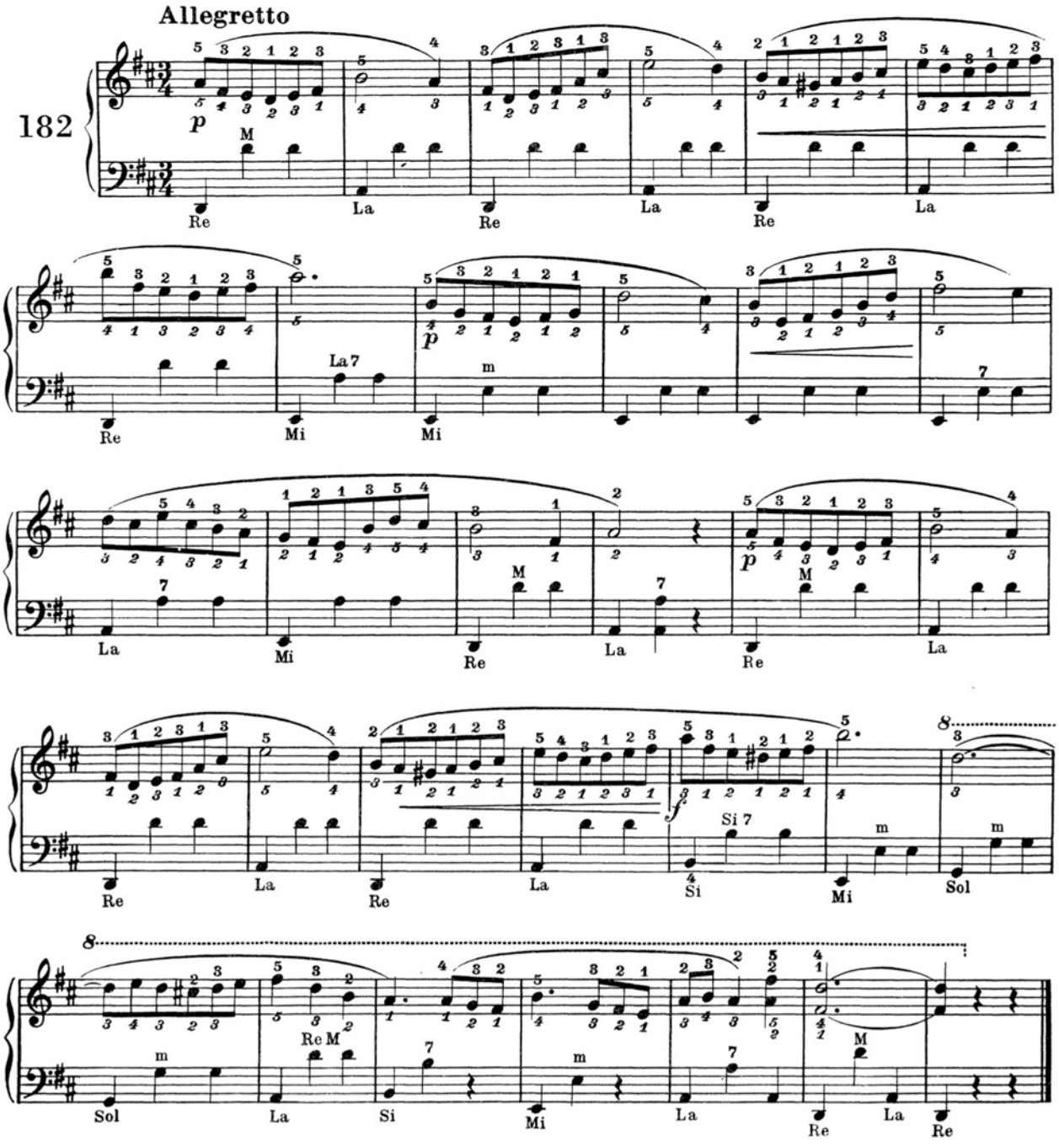
Allegretto



SCALA DI RE MAGGIORE *D MAJOR SCALE* **ESCALA DE RE MAYOR**

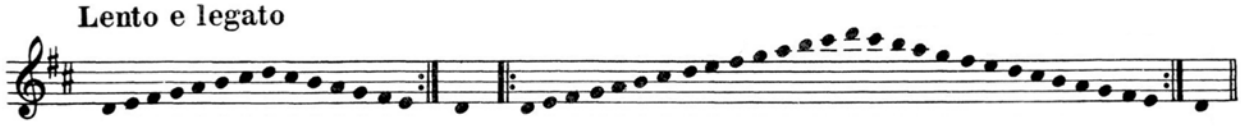


PATTINI D'ARGENTO *SILVER SKATES* **PATINES DE PLATA**



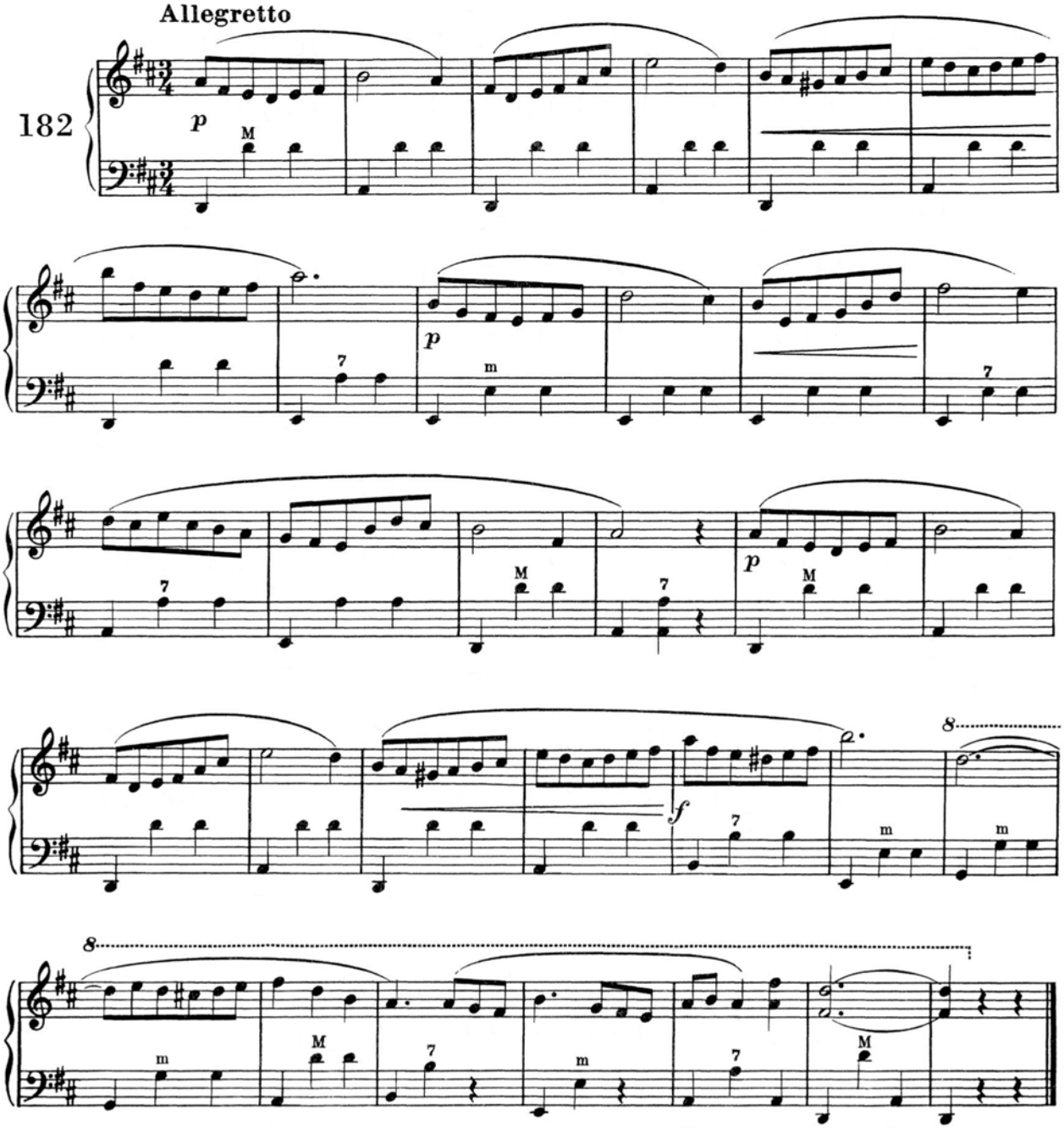
SCALA DI RE MAGGIORE *D MAJOR SCALE* **ESCALA DE RE MAYOR**

Lento e legato



PATTINI D'ARGENTO *SILVER SKATES* **PATINES DE PLATA**

Allegretto



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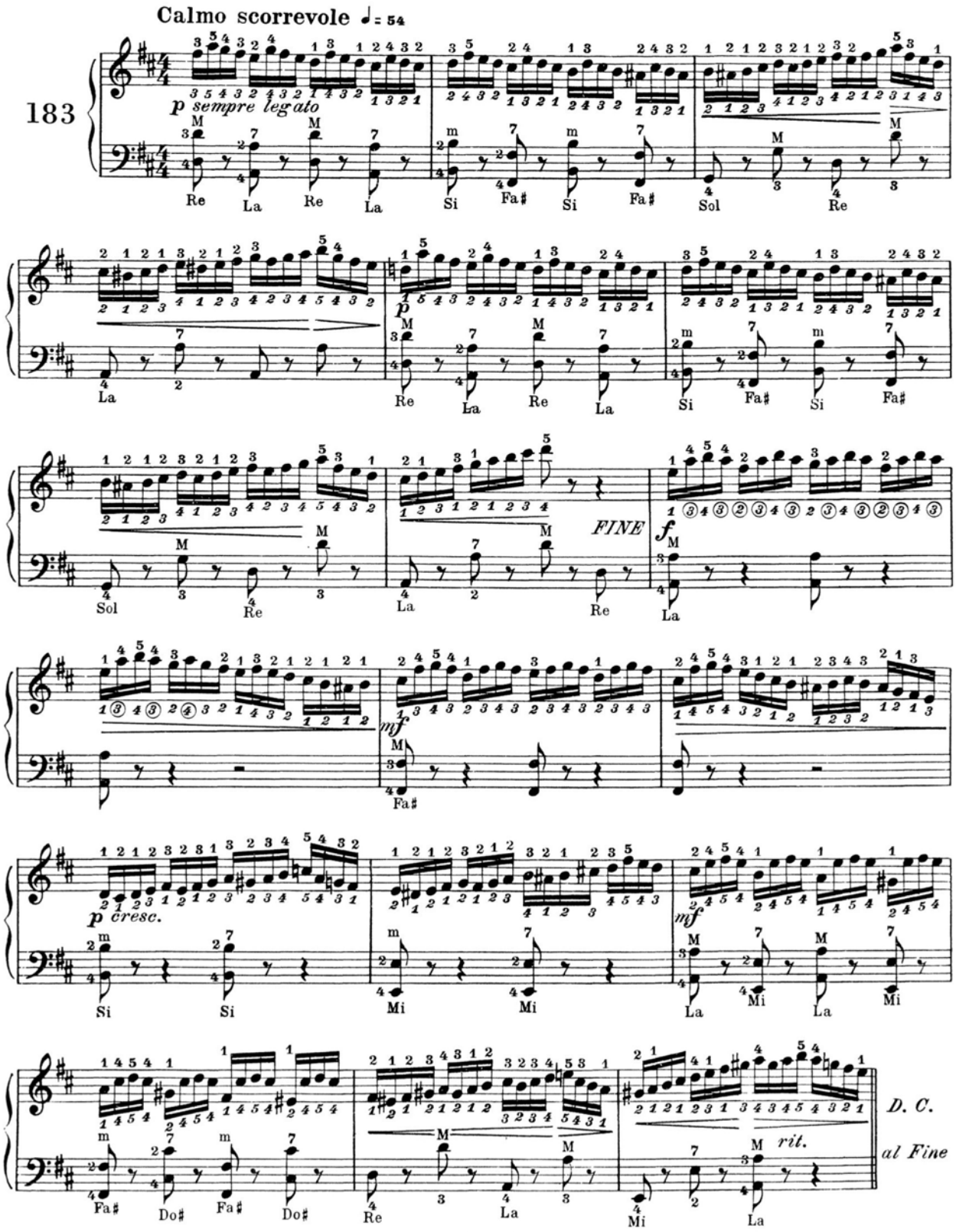
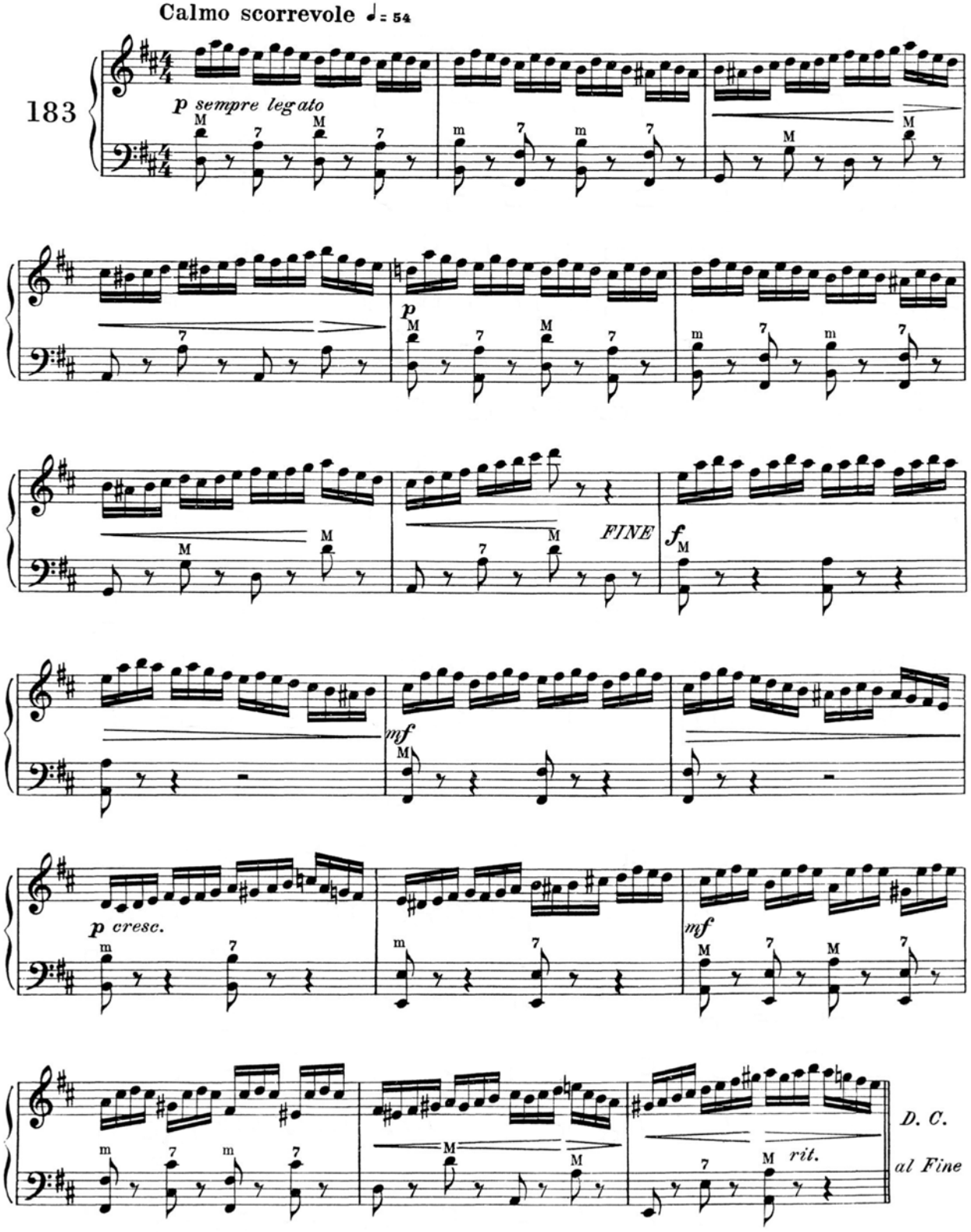
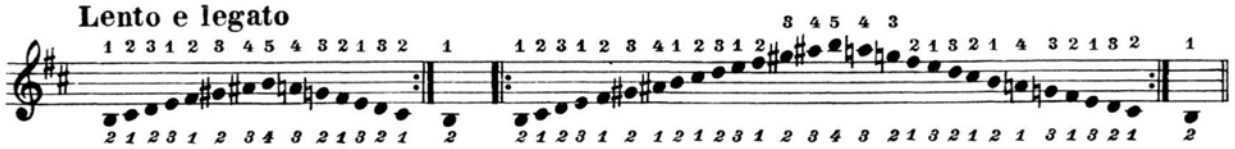


PANTOMIMA ***PANTOMIME*** **PANTOMIMA**



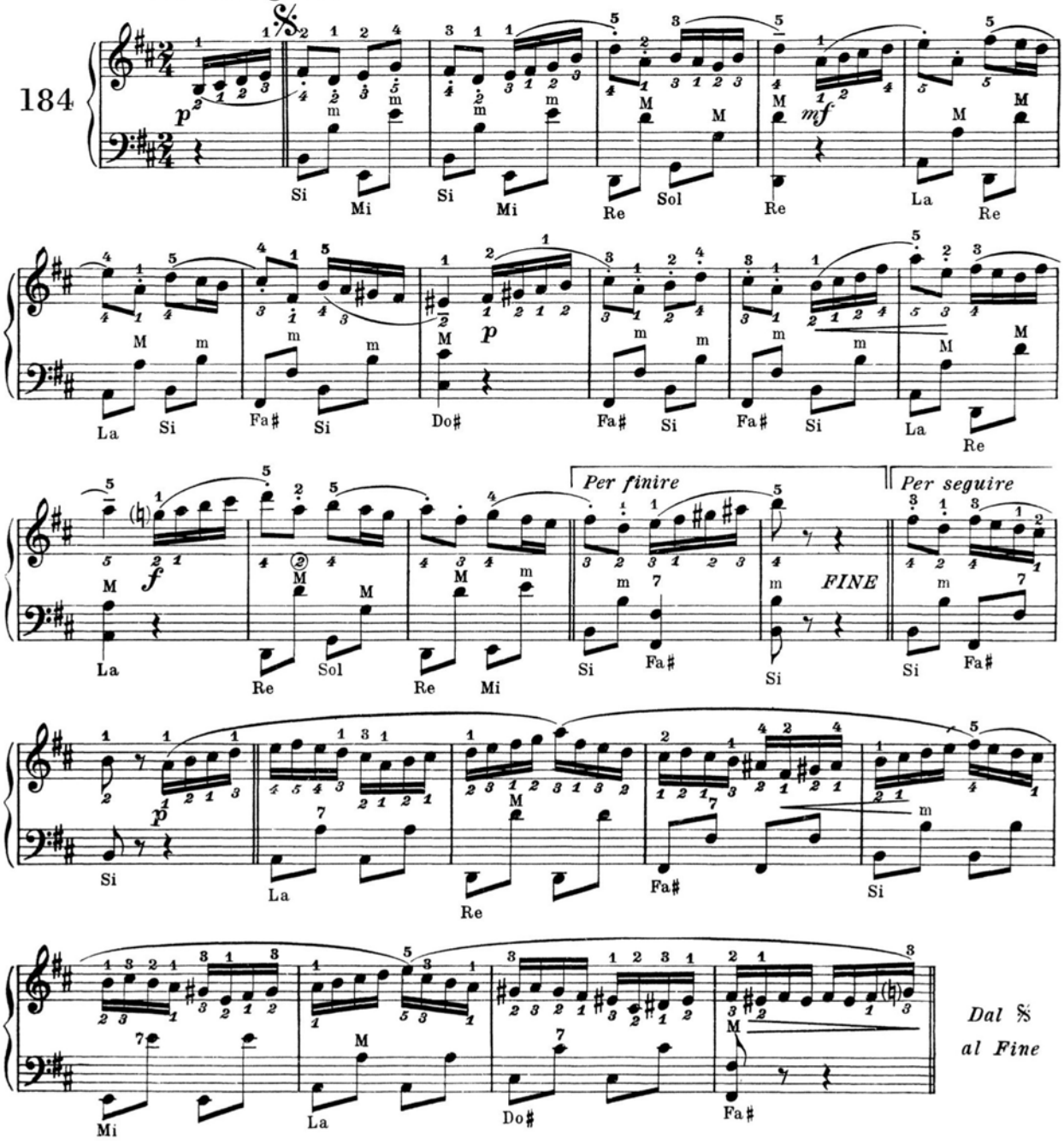
SCALA DI SI MINORE MELODICA | ***B MELODIC MINOR SCALE*** | **ESCALA DE SI MENOR MELÓDICA**

Lento e legato



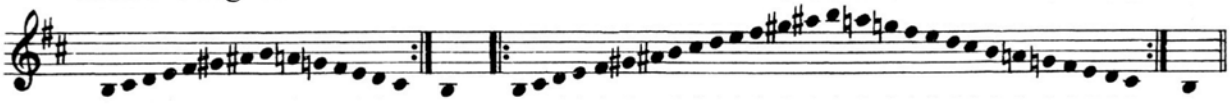
RICORDANDO | ***OLDEN MEMORIES*** | **RECUERDO LEJANO**

Andante grazioso



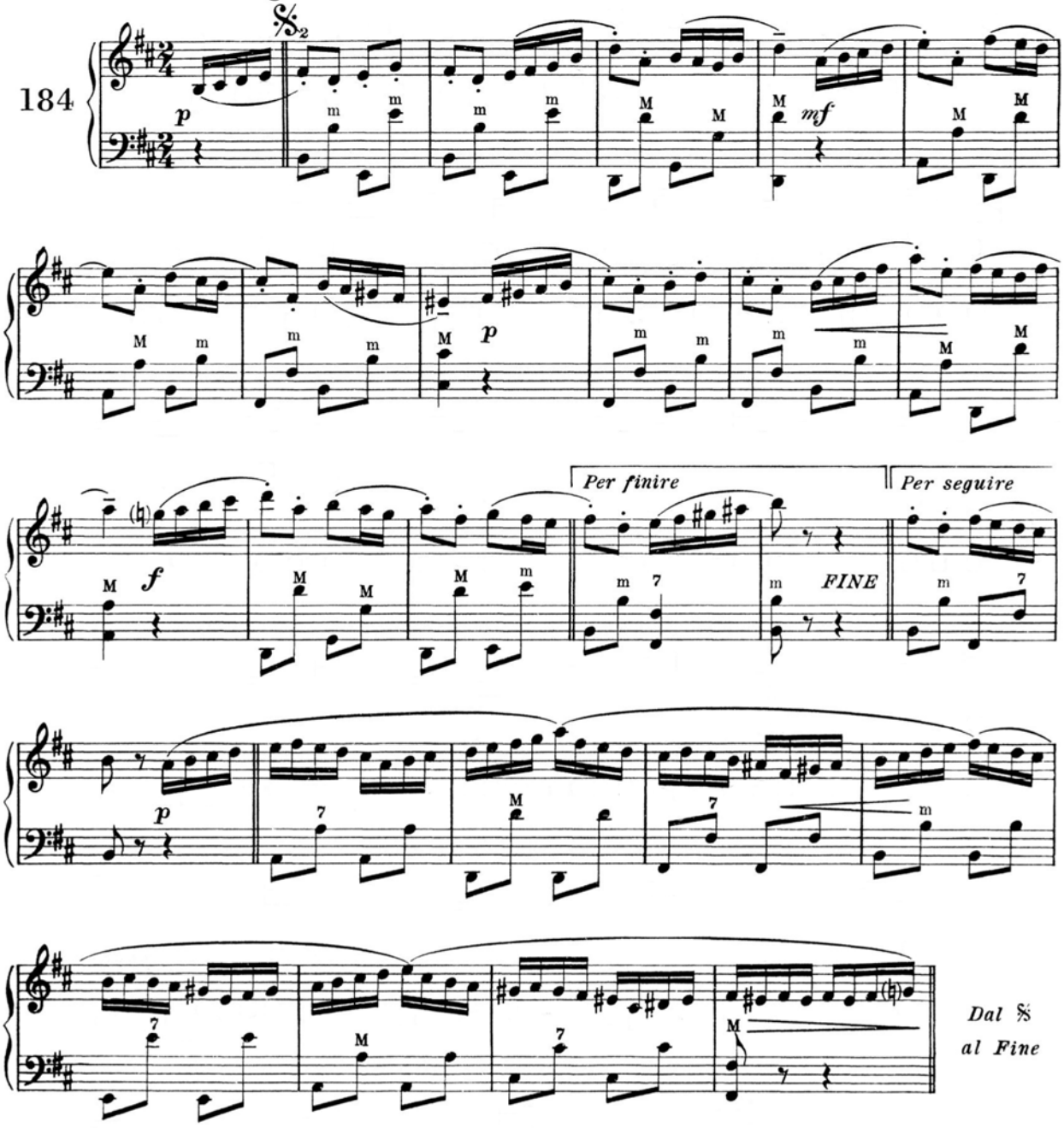
SCALA DI SI MINORE MELODICA | ***B MELODIC MINOR SCALE*** | **ESCALA DE SI MENOR MELÓDICA**

Lento e legato

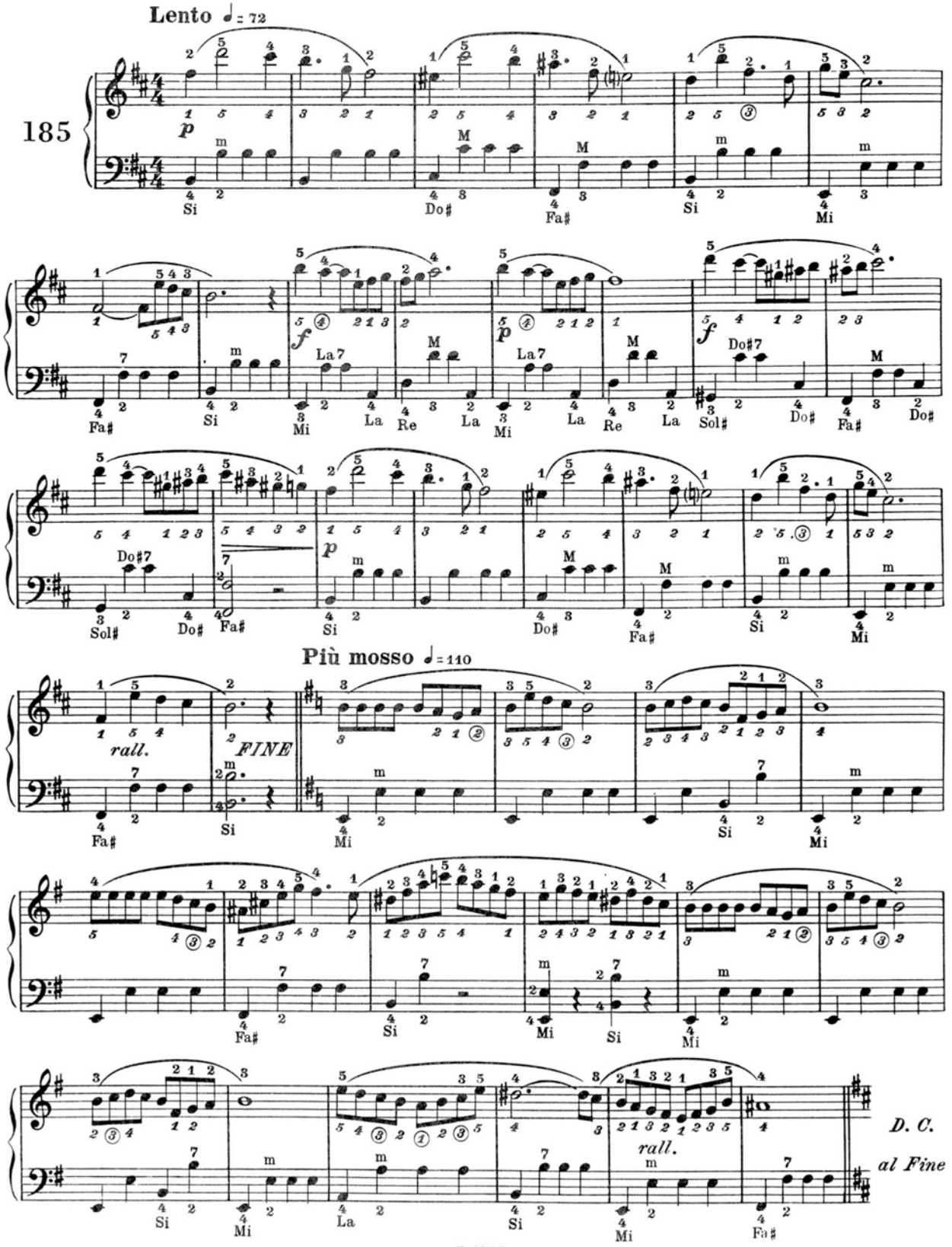


RICORDANDO | ***OLDEN MEMORIES*** | **RECUERDO LEJANO**

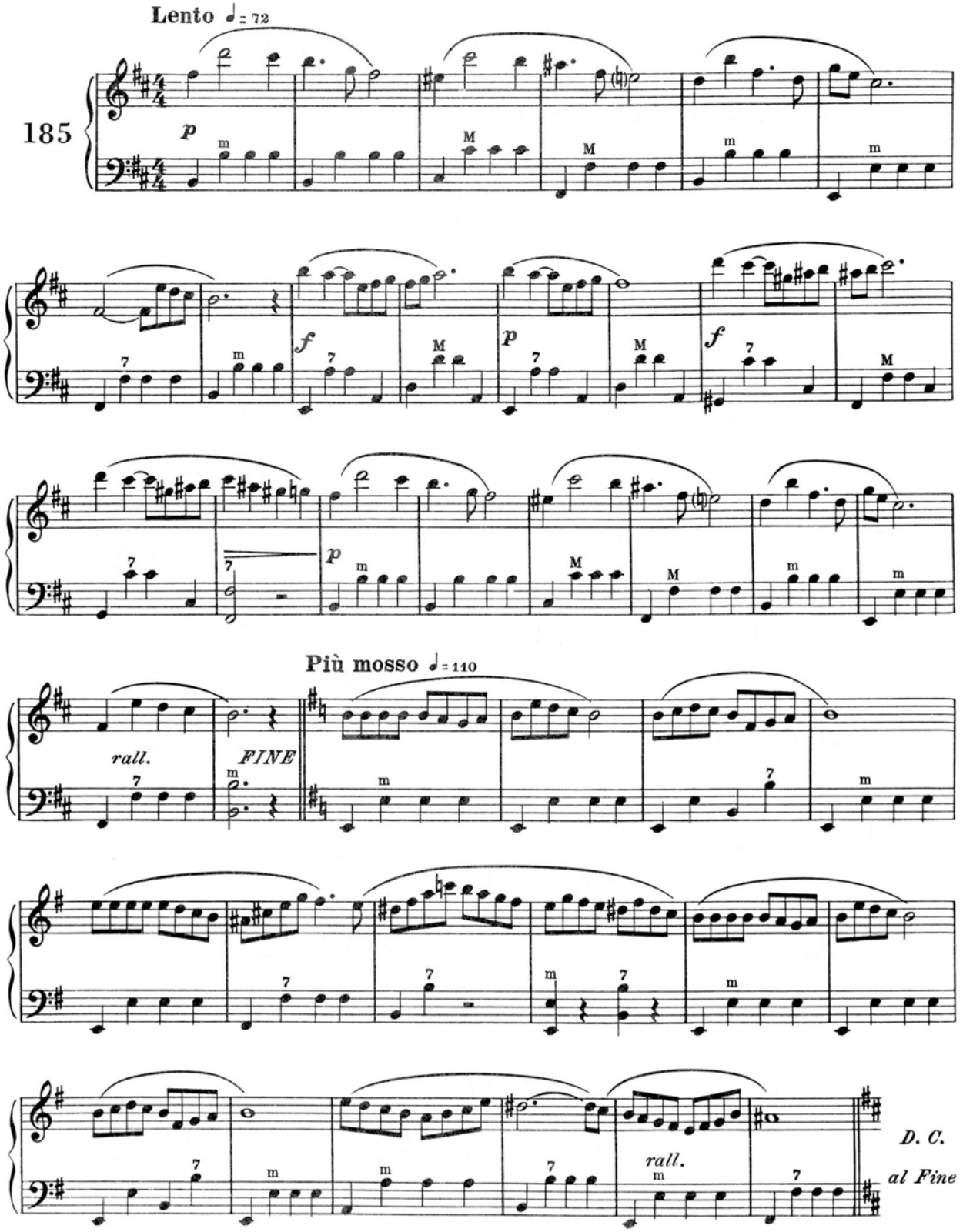
Andante grazioso



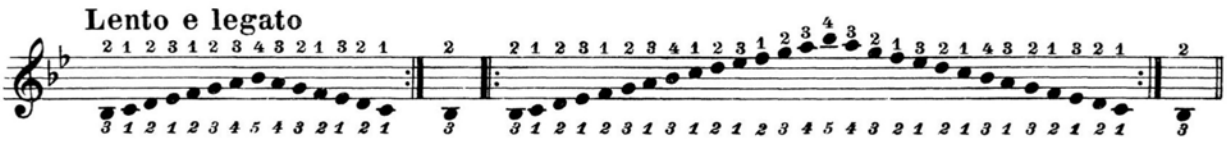
MELODIA *MELODY* **MELODIA**



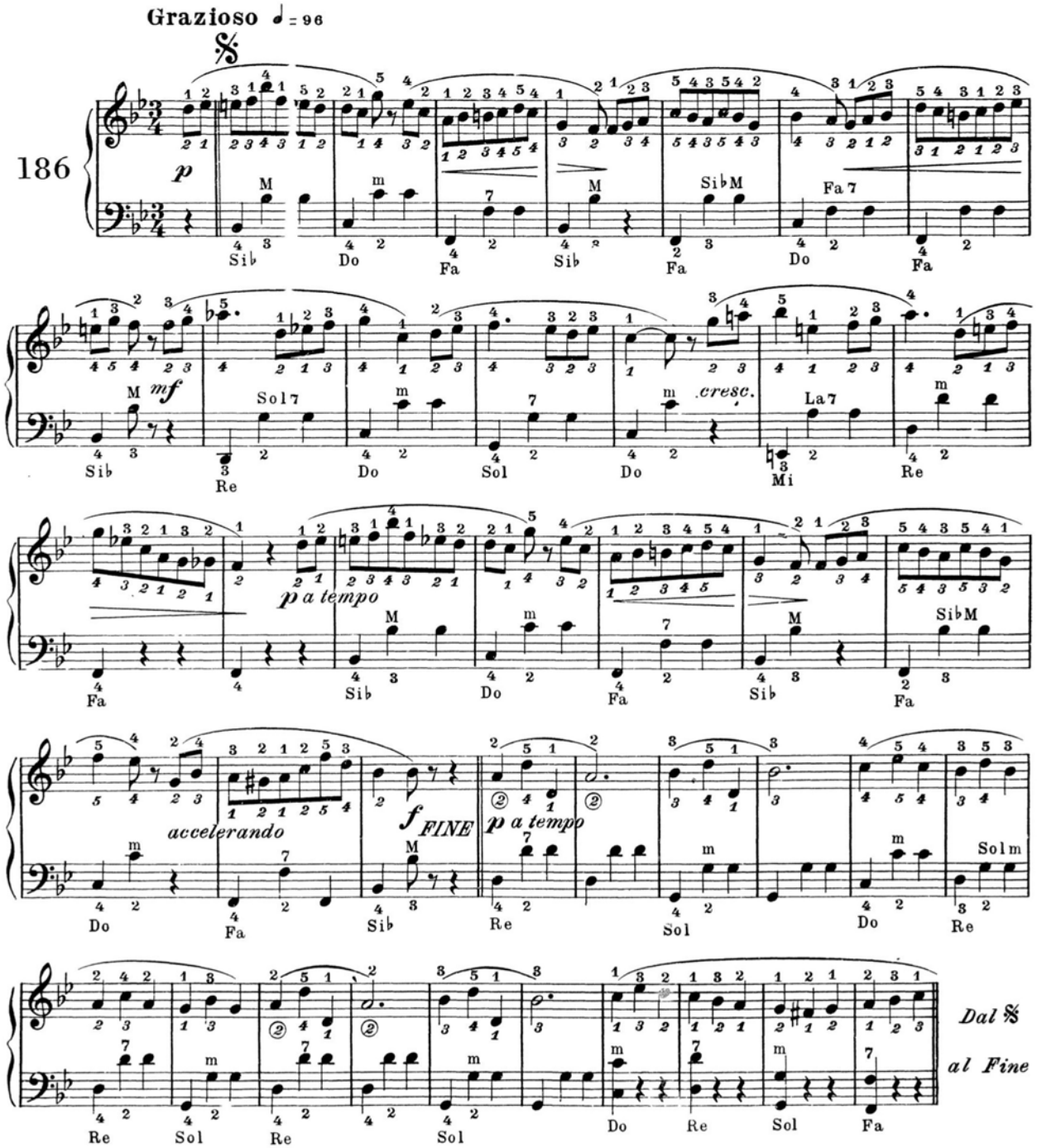
MELODIA *MELODY* **MELODIA**



SCALA DI SI ♭ MAGGIORE *B ♭ MAJOR SCALE* **ESCALA DE SI ♭ MAYOR**

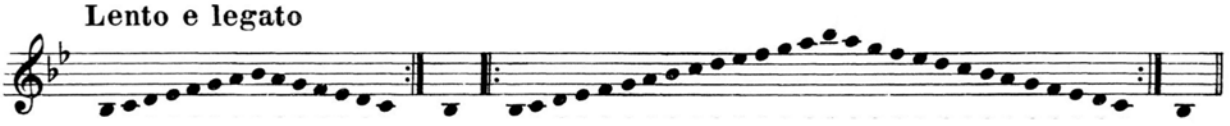


CAREZZE *CARESSES* **ACARICIAS**



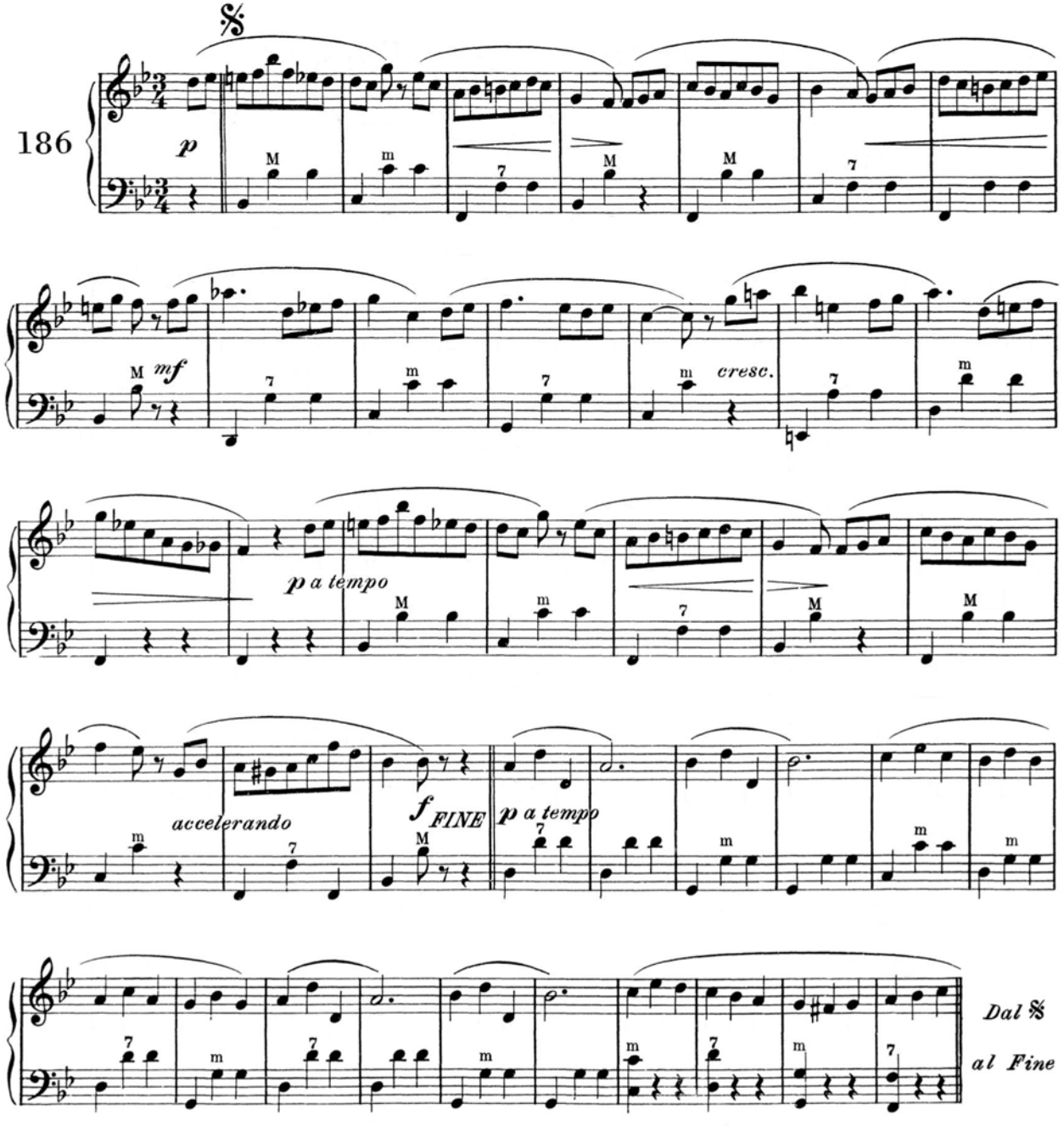
SCALA DI SI ♭ MAGGIORE *B ♭ MAJOR SCALE* **ESCALA DE SI ♭ MAYOR**

Lento e legato

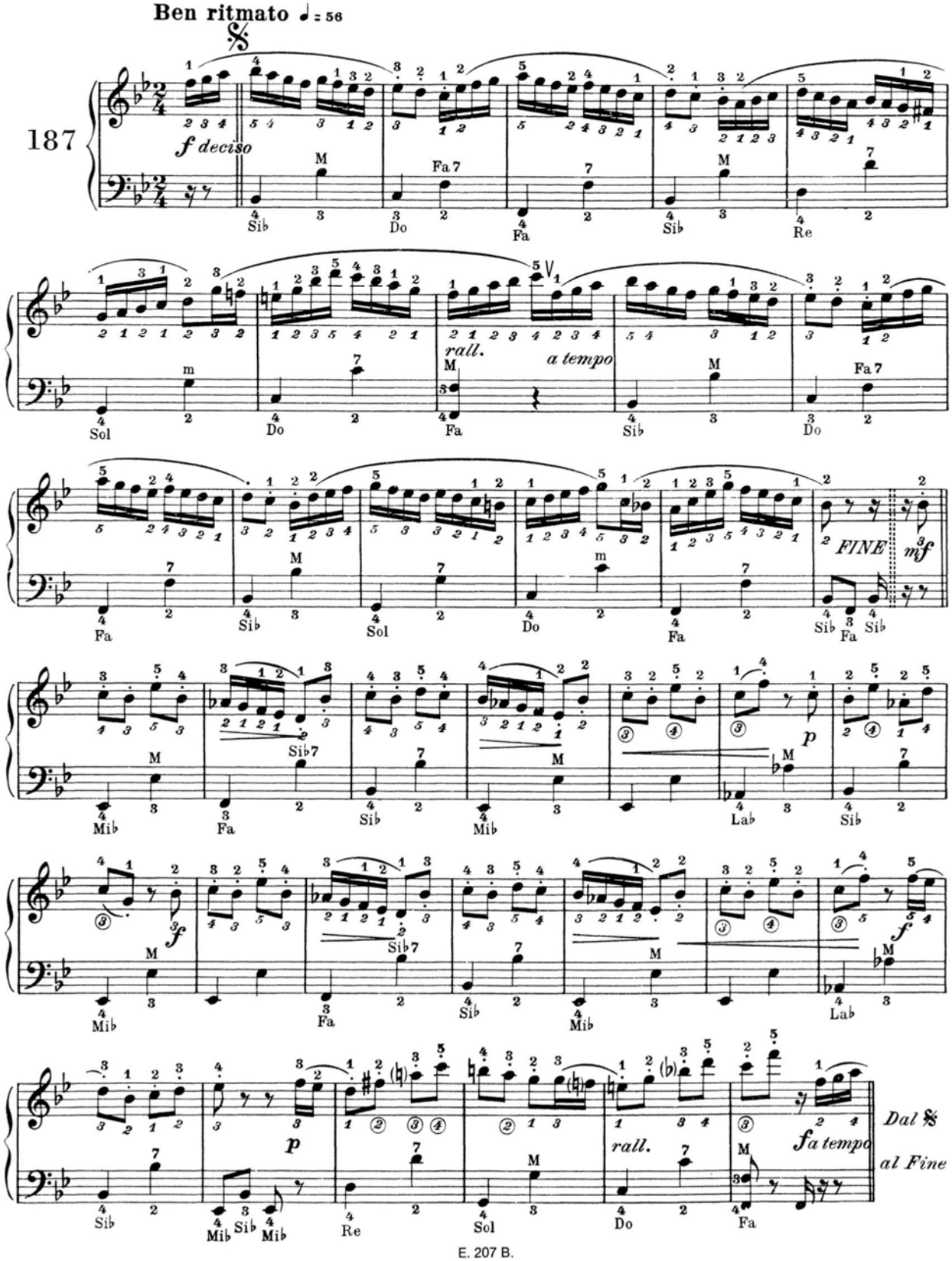


CAREZZE *CARESSES* **ACARICIAS**

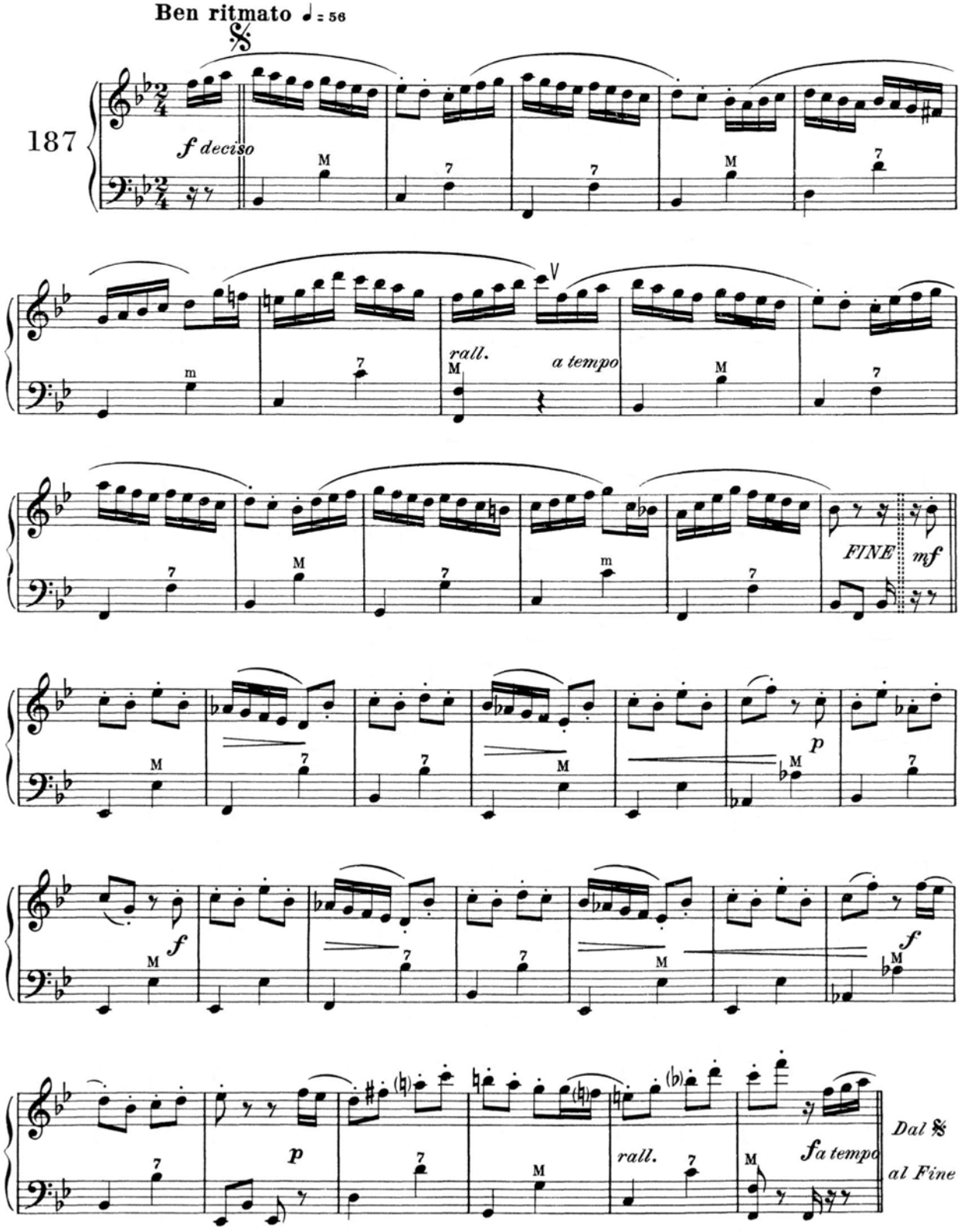
Grazioso ♩ = 96



LA DANZA DEI NANI — *THE DWARFS' DANCE* — LA DANZA DE LOS ENANOS

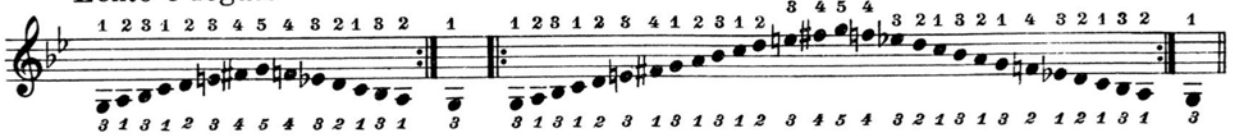


LA DANZA DEI NANI *THE DWARFS' DANCE* LA DANZA DE LOS ENANOS



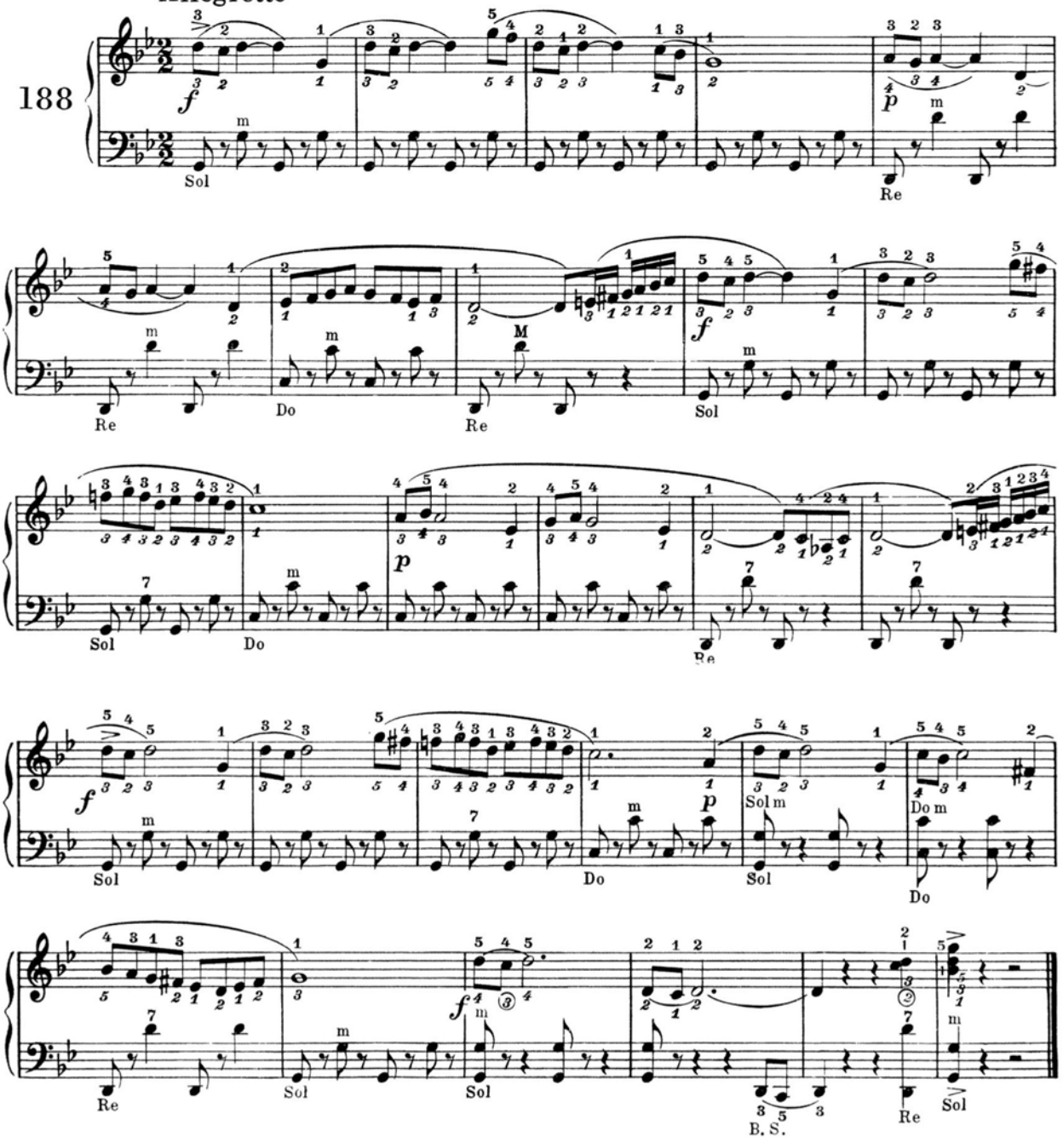
SCALA DI SOL MINORE MELODICA | ***G MELODIC MINOR SCALE*** | **ESCALA DE SOL MENOR MELÓDICA**

Lento e legato



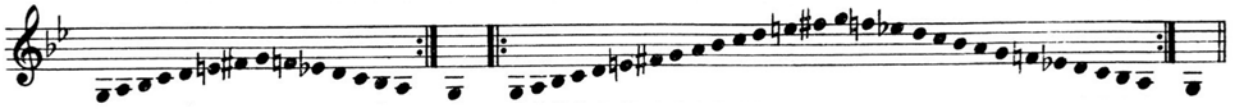
DANZA ORIENTALE | ***ORIENTAL DANCE*** | **DANZA ORIENTAL**

Allegretto



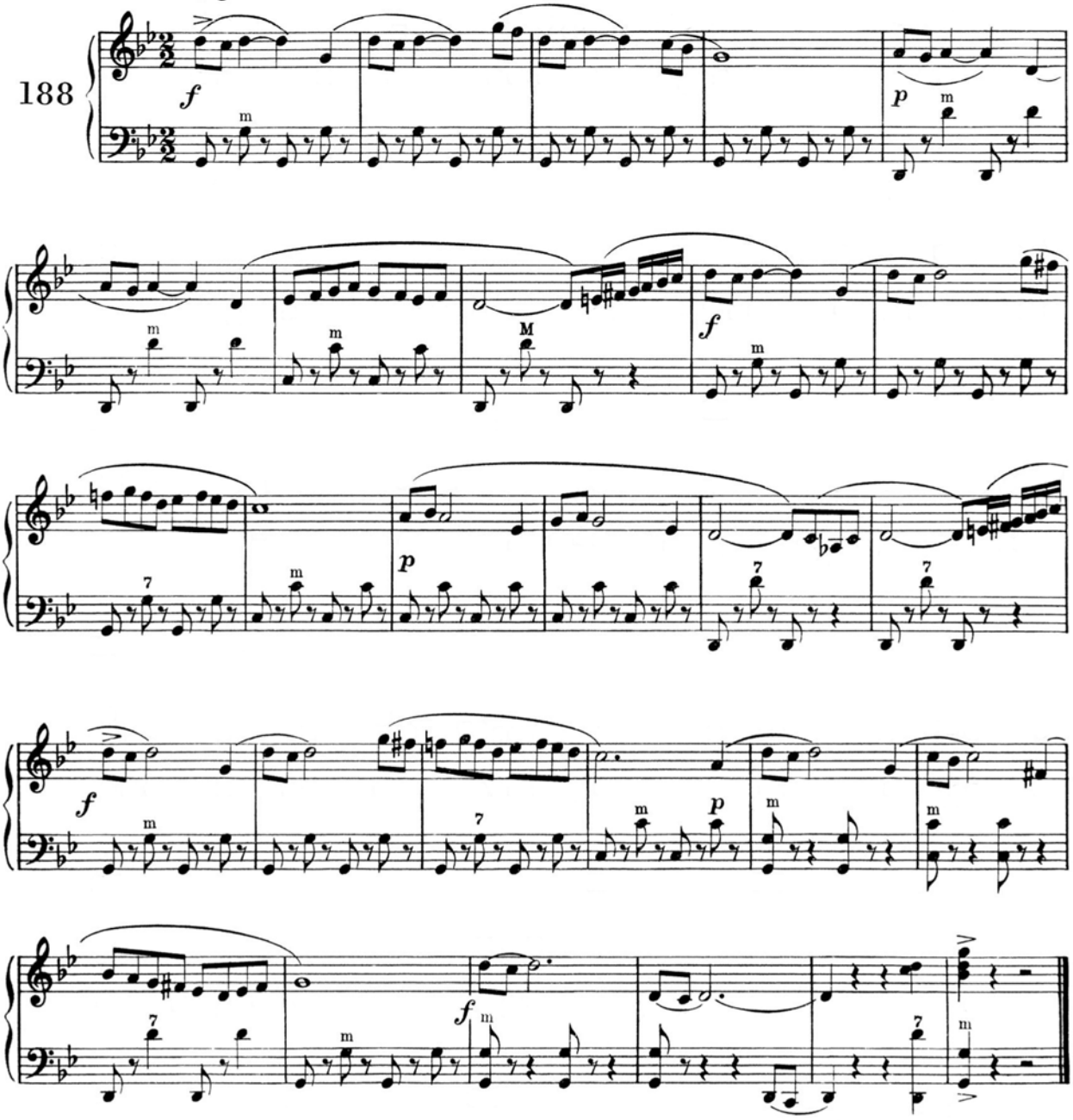
SCALA DI SOL MINORE MELODICA | ***G MELODIC MINOR SCALE*** | **ESCALA DE SOL MENOR MELÓDICA**

Lento e legato

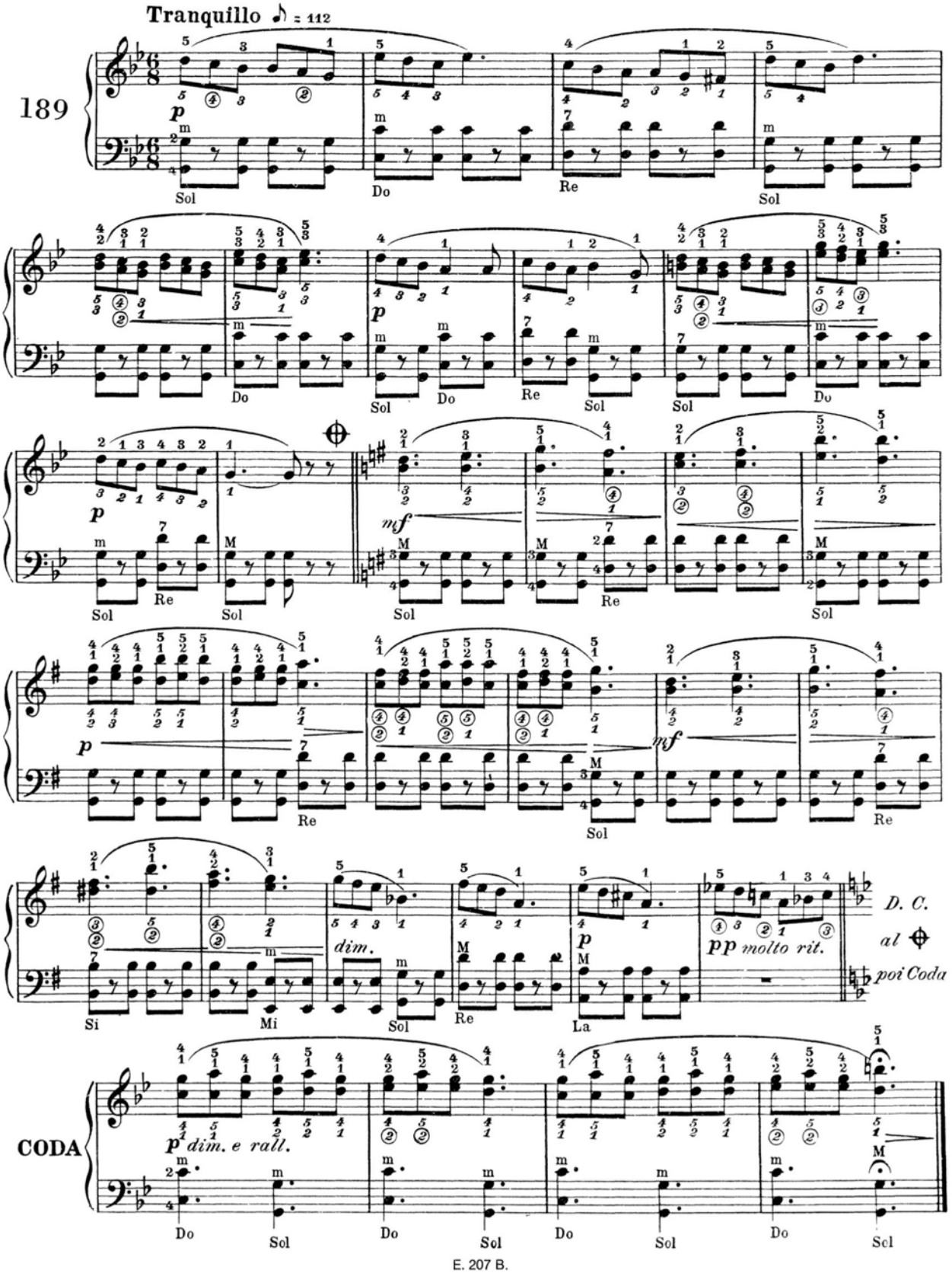


DANZA ORIENTALE | ***ORIENTAL DANCE*** | **DANZA ORIENTAL**

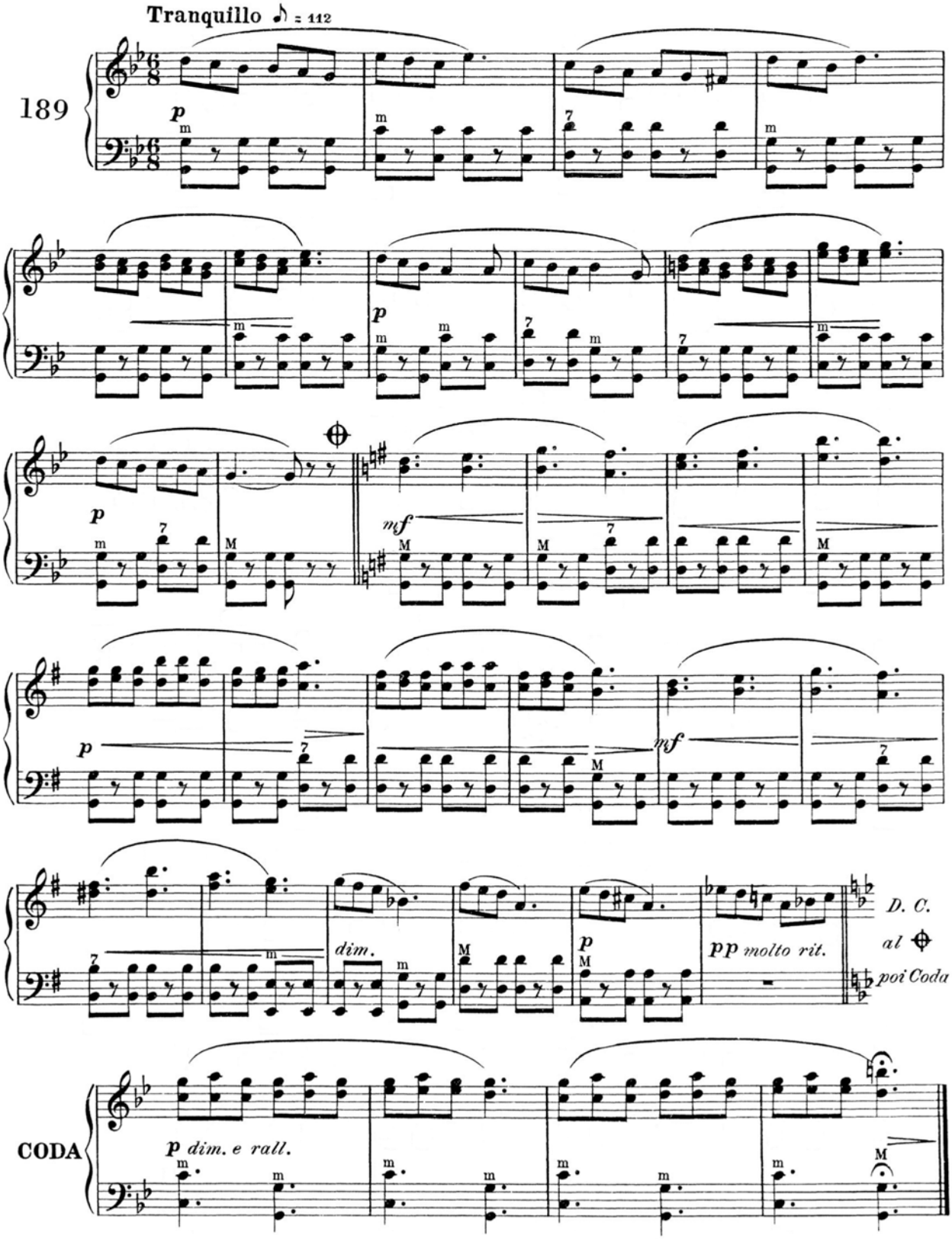
Allegretto



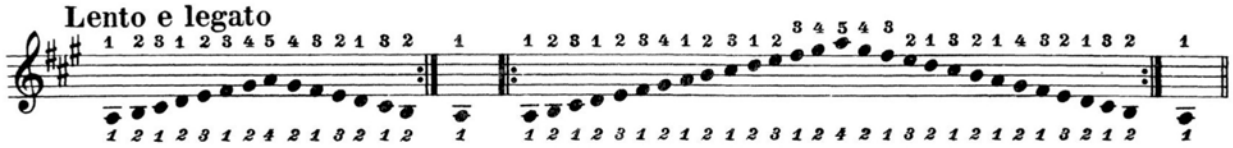
BARCAROLA *BARCAROLLE* *BARCAROLA*



BARCAROLA *BARCAROLLE* *BARCAROLA*



SCALA DI LA MAGGIORE *A MAJOR SCALE* **ESCALA DE LA MAYOR**



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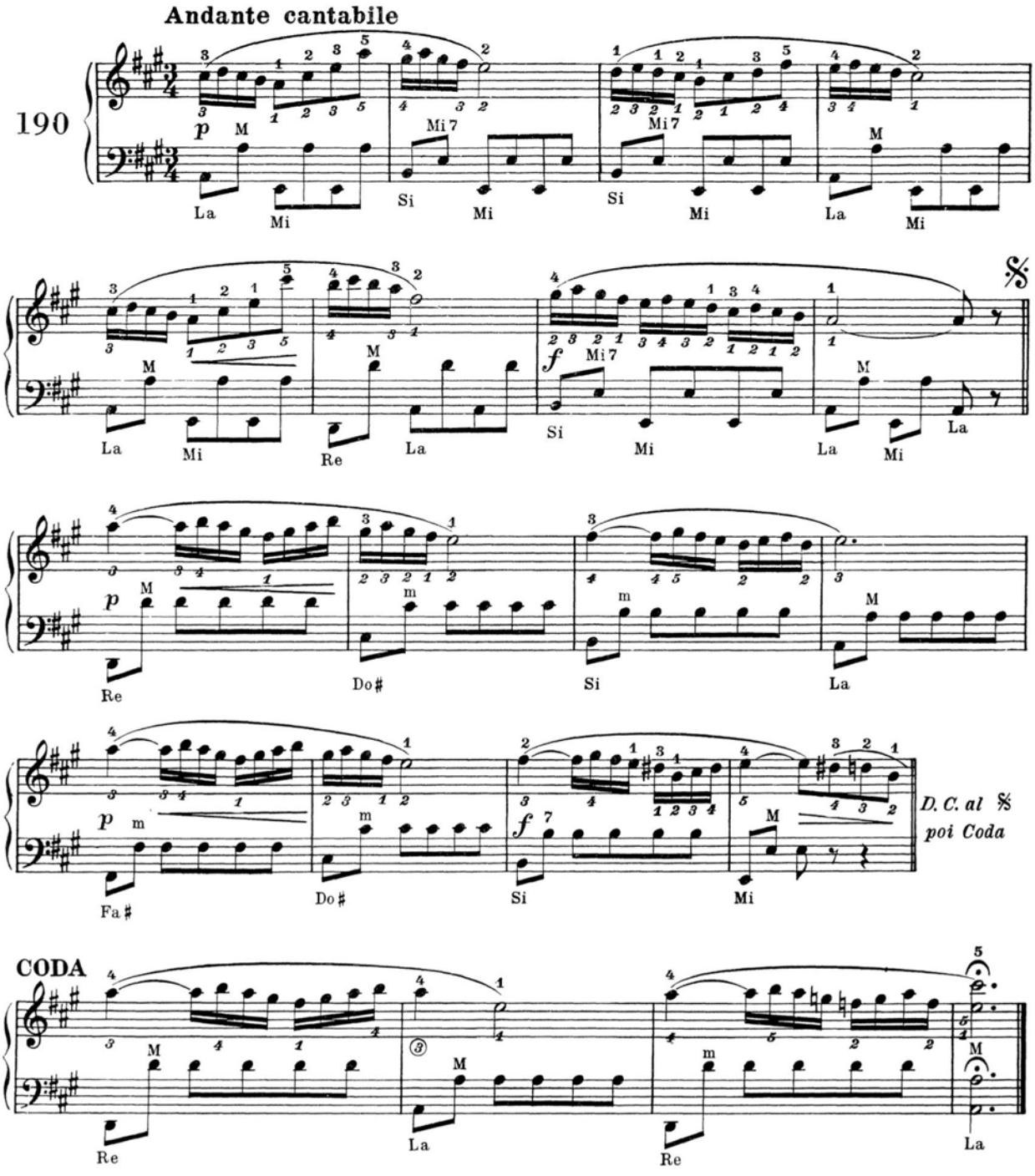
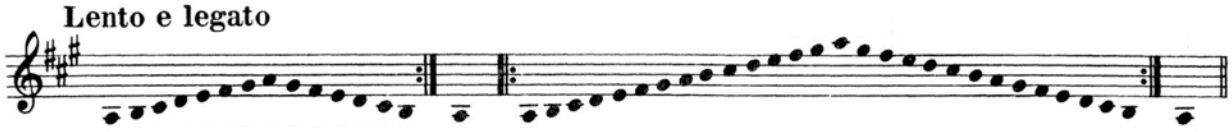


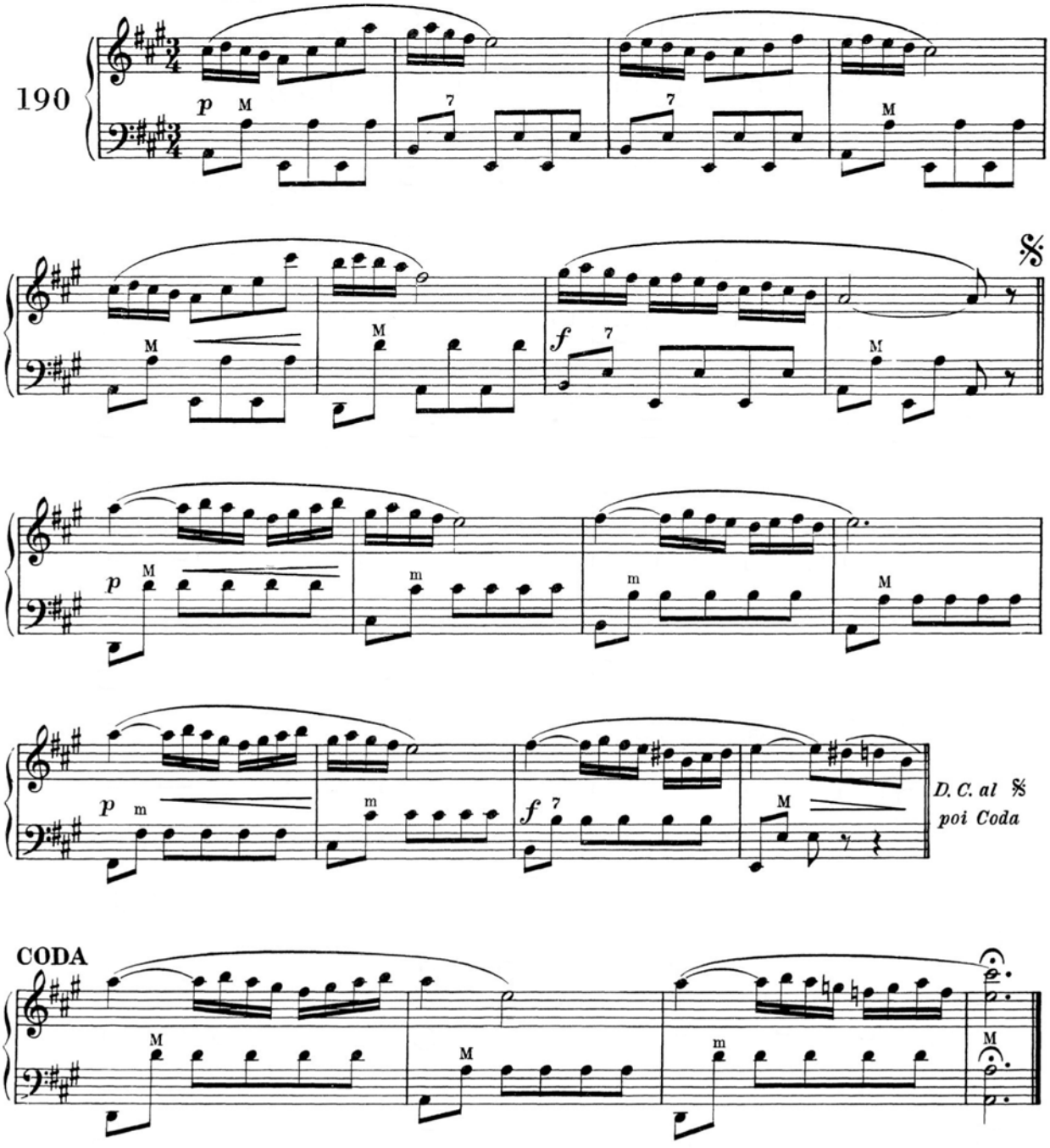
SCALA DI LA MAGGIORE *A MAJOR SCALE* **ESCALA DE LA MAYOR**

Lento e legato

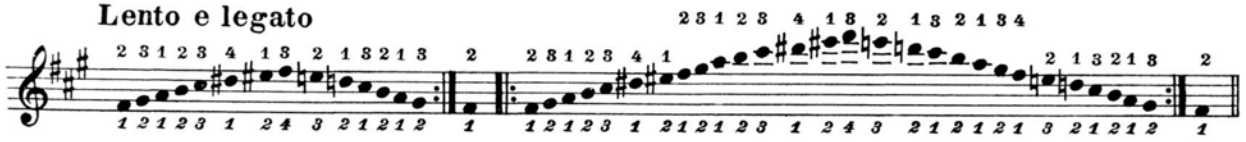


SERENATA *SERENADE* **SERENATA**

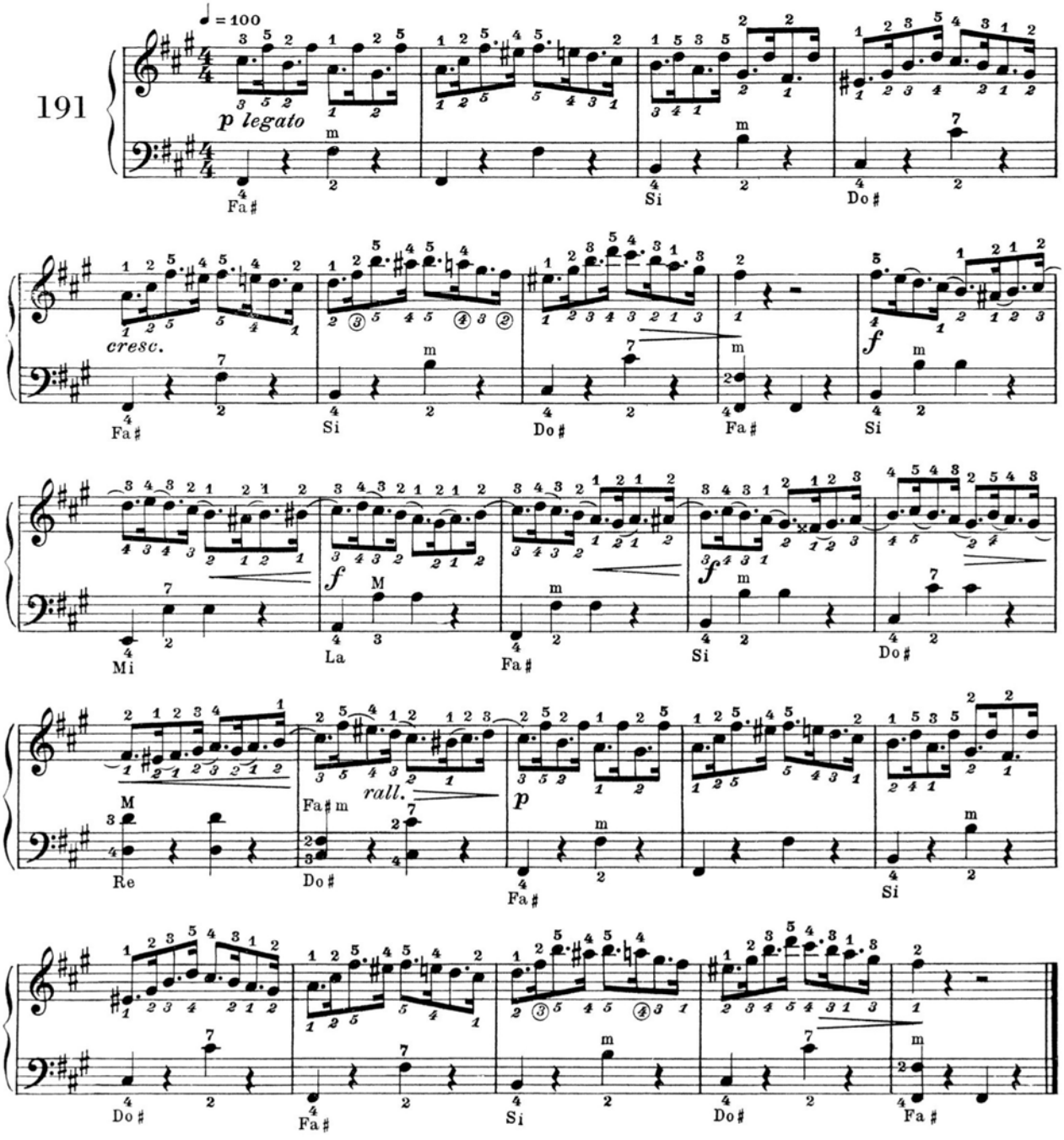
Andante cantabile



SCALA DI FA ♯ MINORE MELODICA | ***F ♯ MELODIC MINOR SCALE*** | **ESCALA DE FA ♯ MENOR MELÓDICA**



SALTELLANDO | ***SKIPPING*** | **SALTANDO**

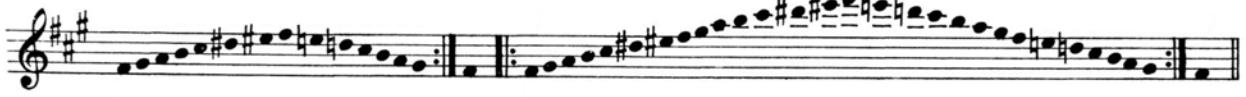


SCALA DI FA ♯ MINORE MELODICA

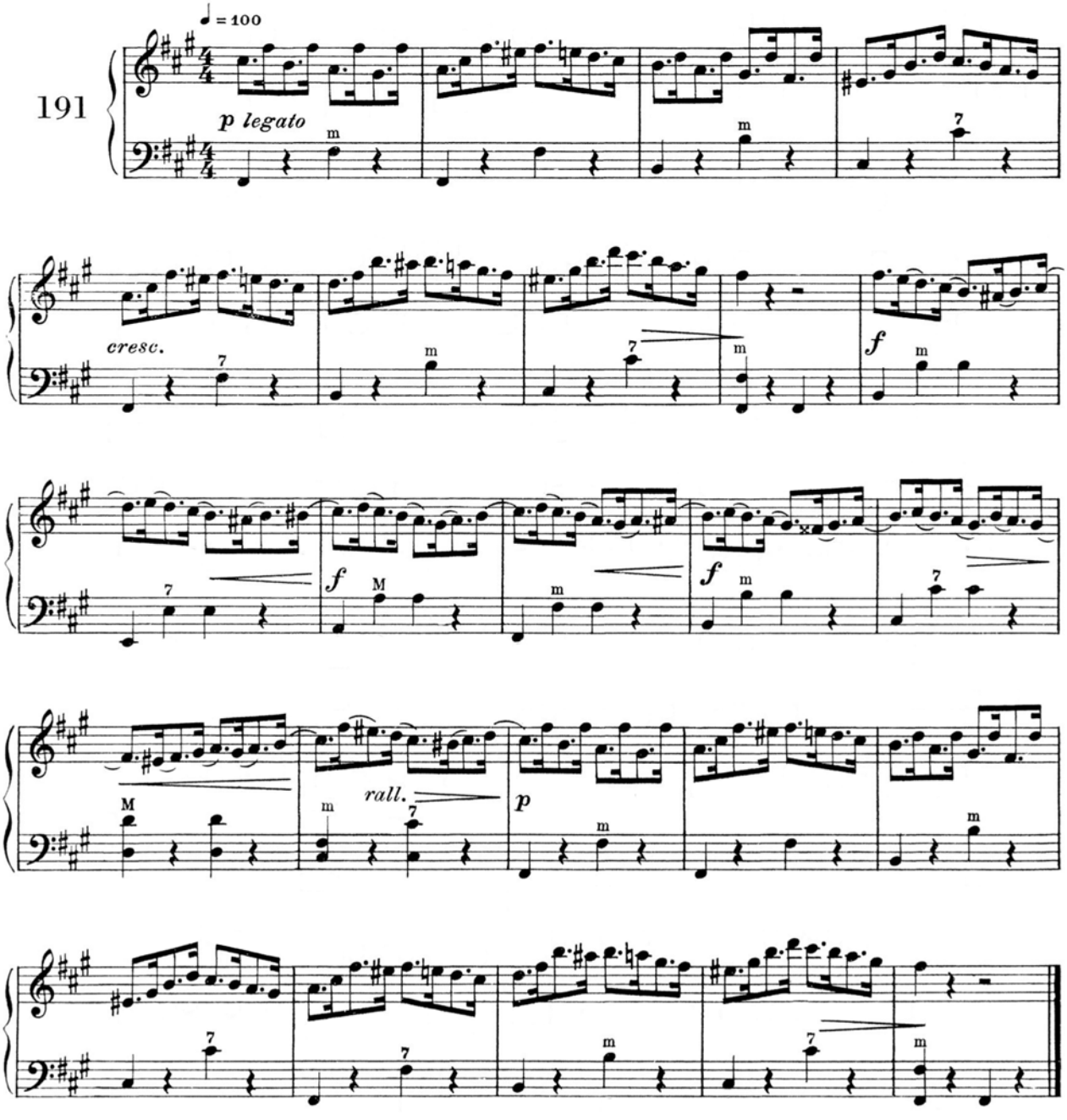
F ♯ MELODIC MINOR SCALE

ESCALA DE FA ♯ MENOR MELÓDICA

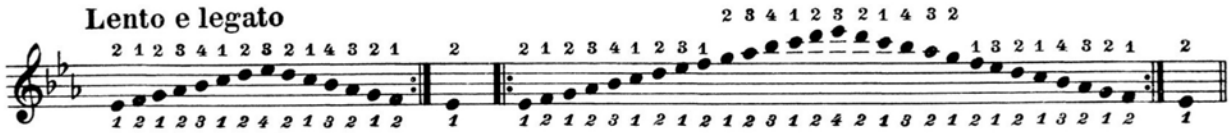
Lento e legato



SALTELLANDO ***SKIPPING*** **SALTANDO**



SCALA DI MI ♭ MAGGIORE *E ♭ MAJOR SCALE* **ESCALA DE MI ♭ MAYOR**



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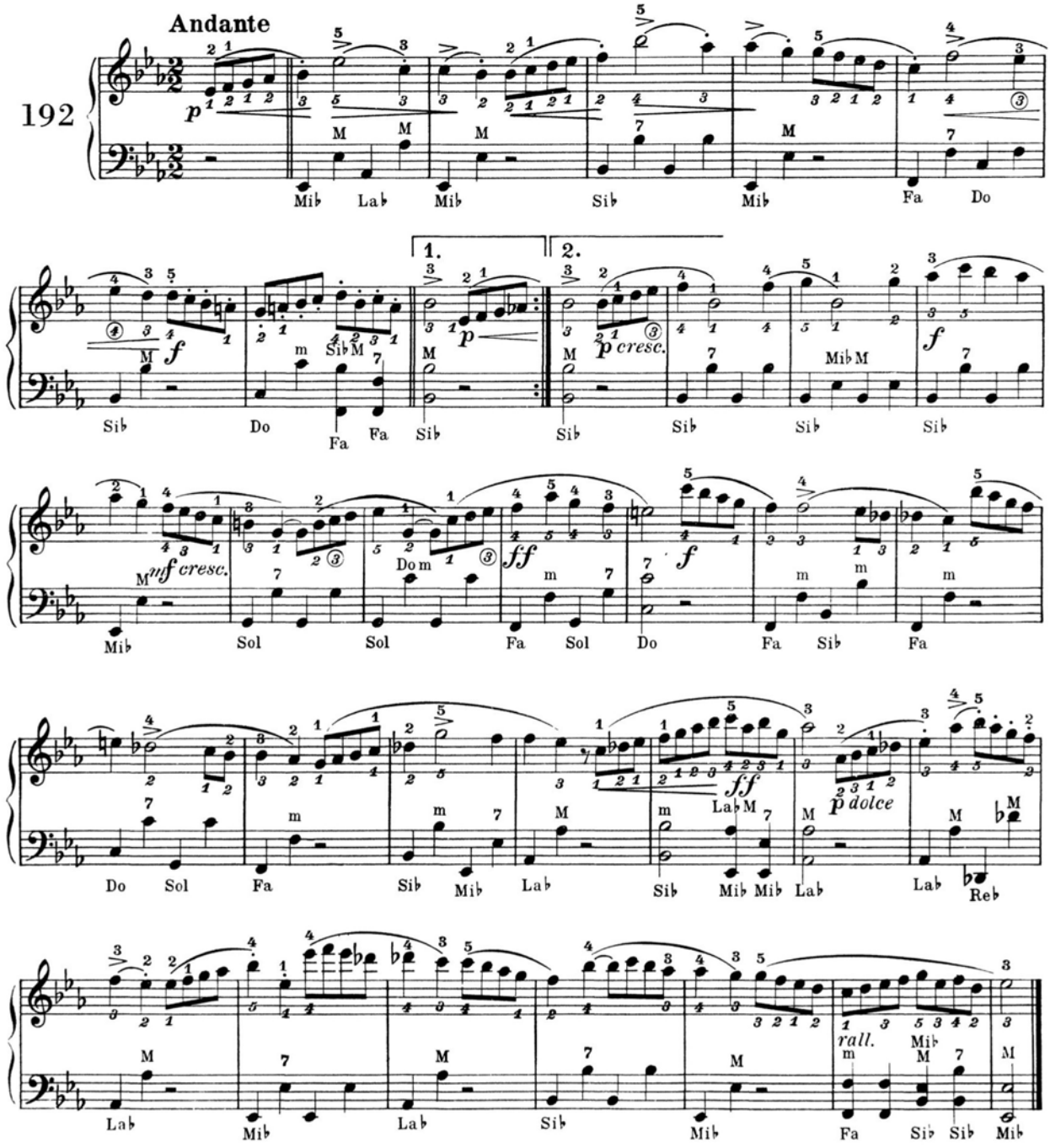
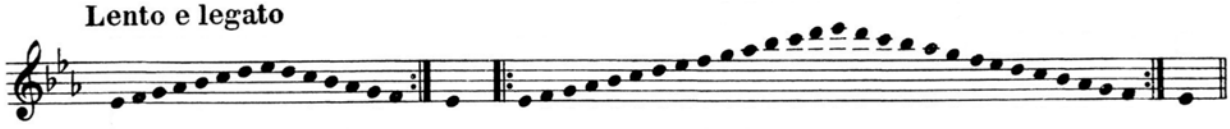


SCALA DI MI ♭ MAGGIORE *E ♭ MAJOR SCALE* **ESCALA DE MI ♭ MAYOR**

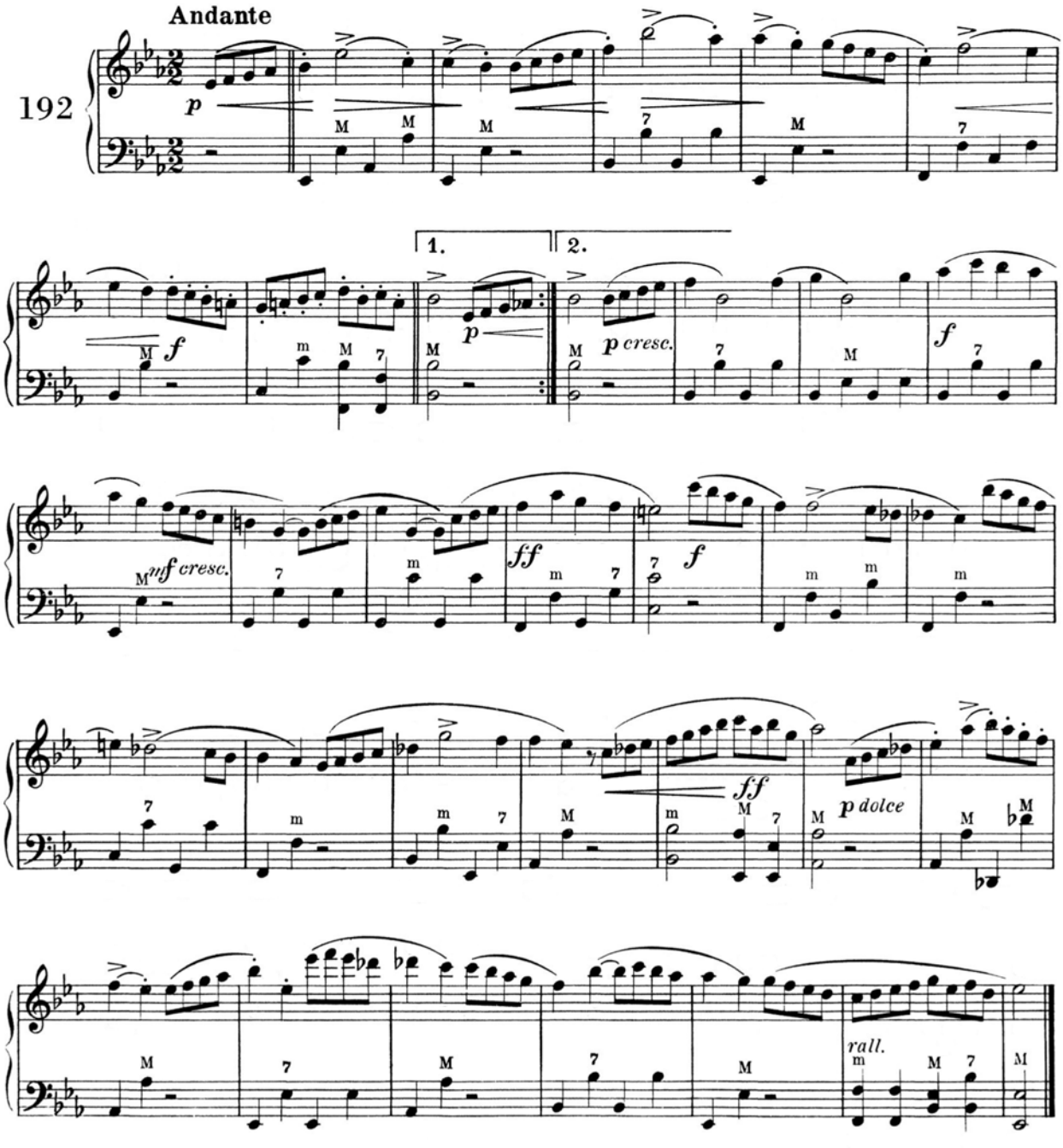
Lento e legato



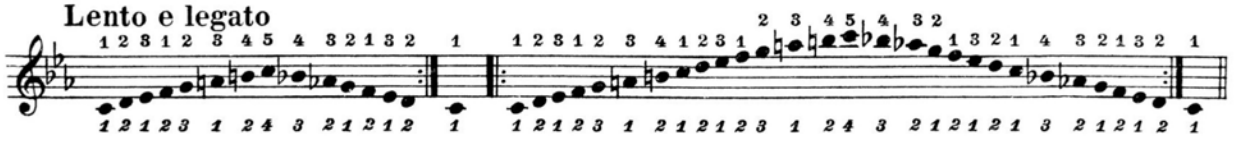
GAVOTTA *GAVOTTE* **GAVOTA**

Andante

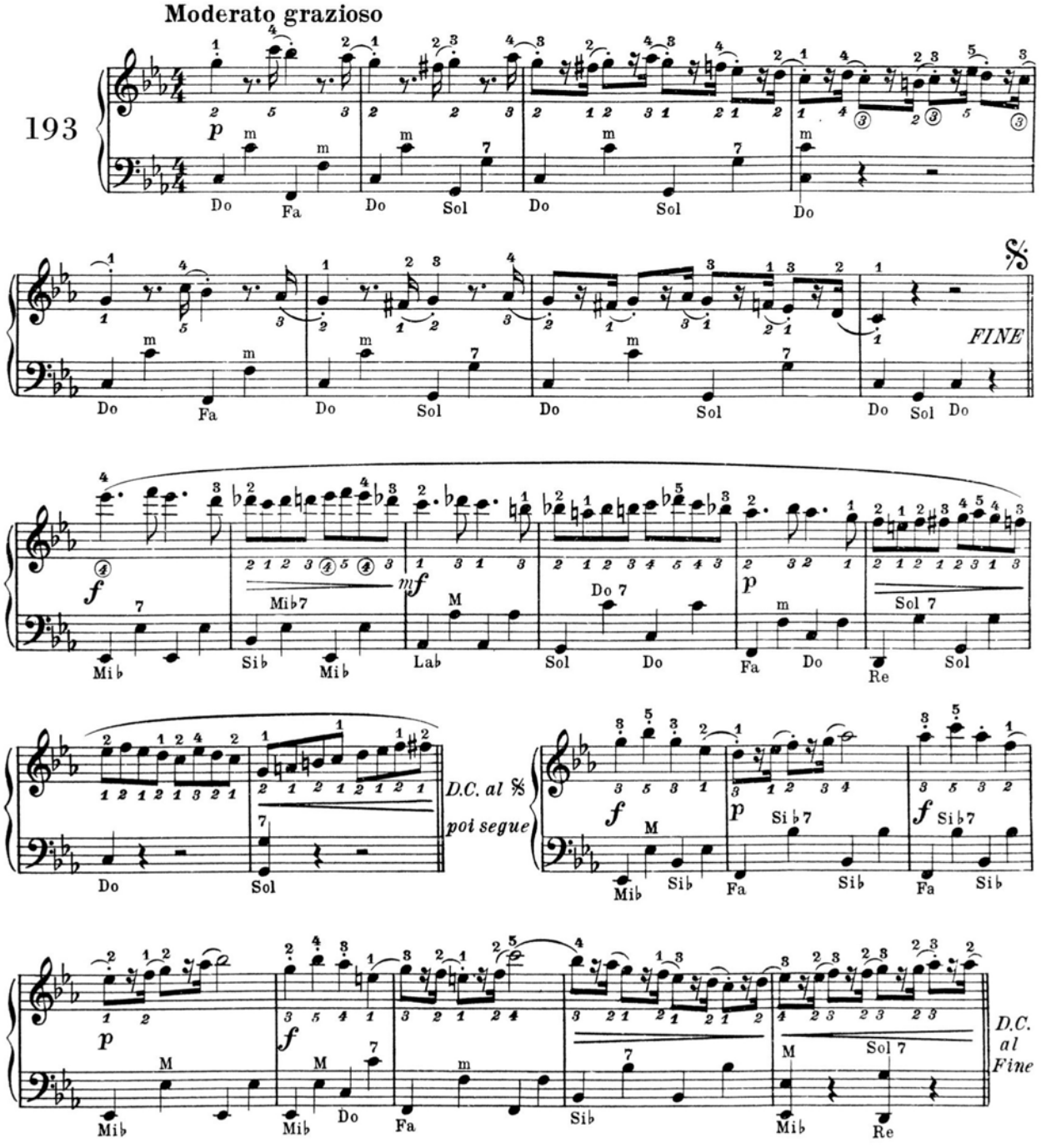
192



SCALA DI DO MINORE MELODICA | ***C MELODIC MINOR SCALE*** | **ESCALA DE DO MENOR MELÓDICA**

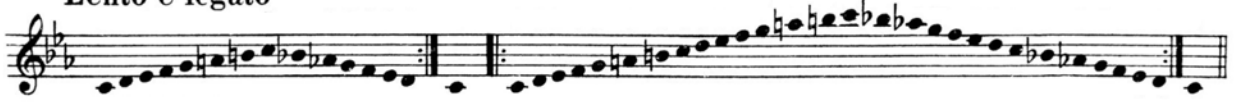


R O N D Ò | ***R O N D Ò*** | **R O N D Ó**



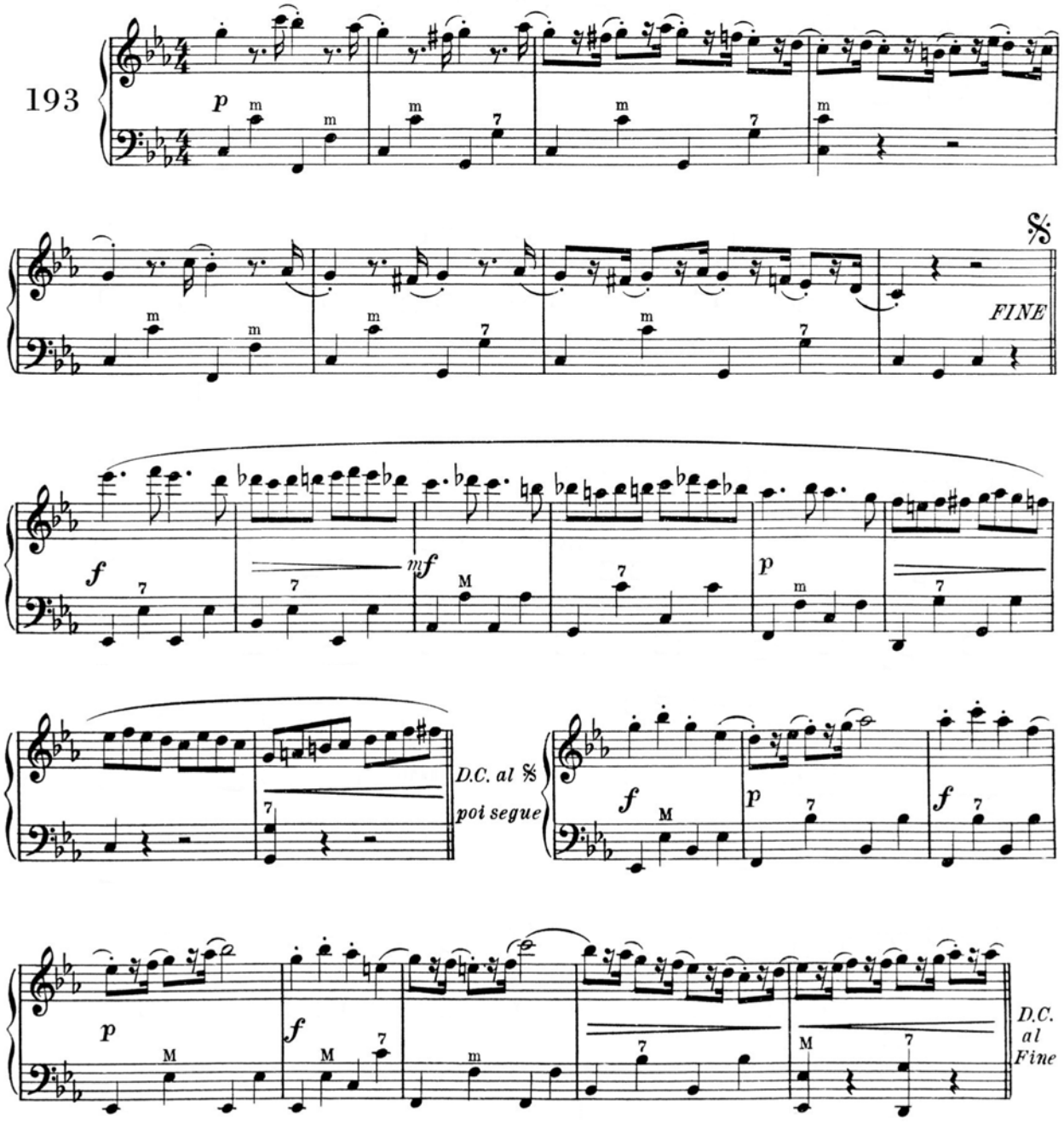
SCALA DI DO MINORE MELODICA | ***C MELODIC MINOR SCALE*** | **ESCALA DE DO MENOR MELÓDICA**

Lento e legato

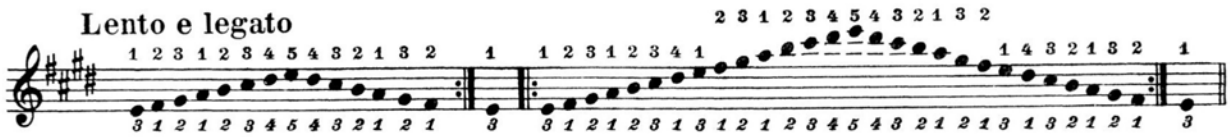


RONDÒ | ***RONDÒ*** | **RONDÓ**

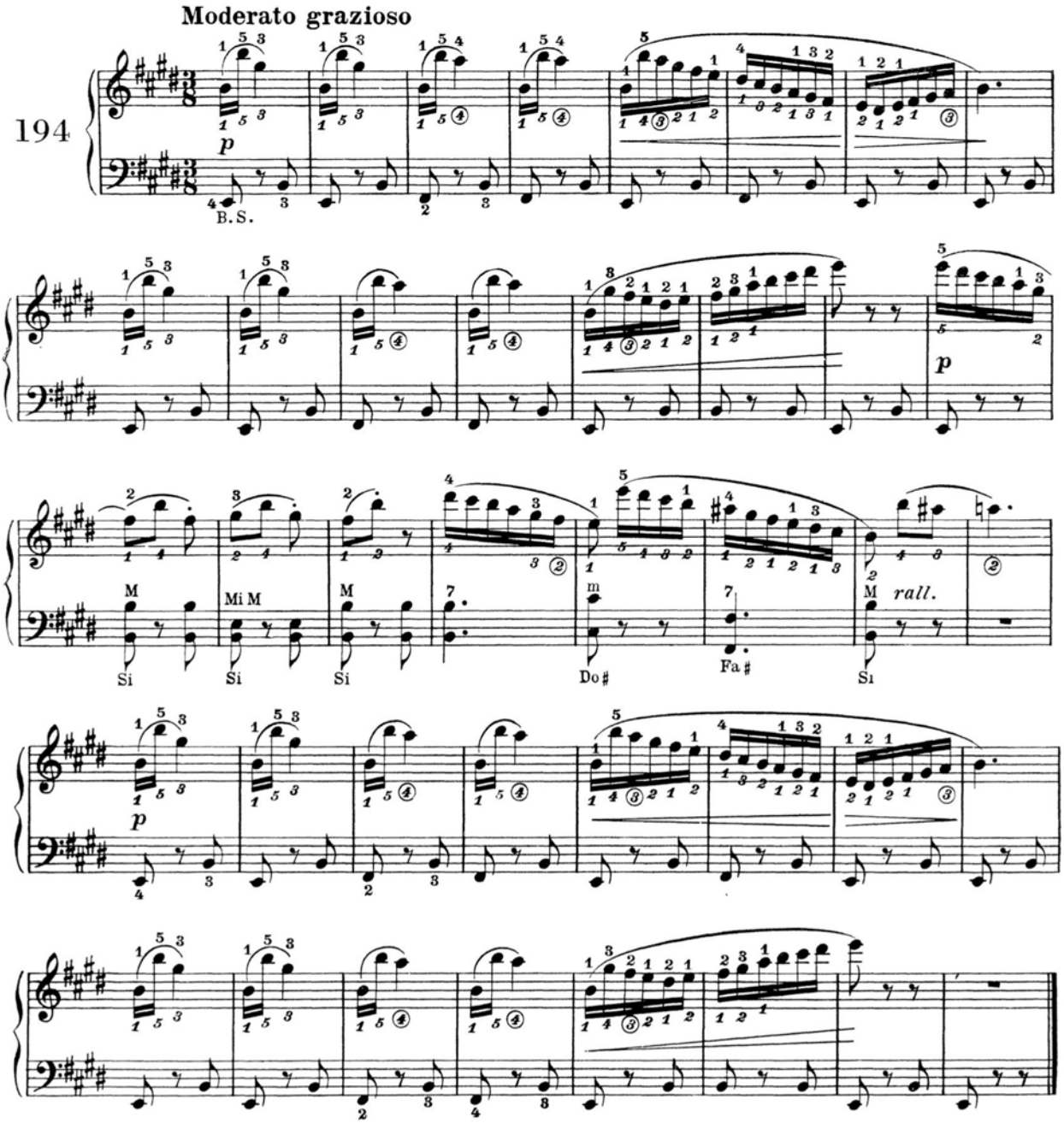
Moderato grazioso



SCALA DI MI MAGGIORE *E MAJOR SCALE* **ESCALA DE MI MAYOR**



SCHERZO *SCHERZO* **SCHERZO**



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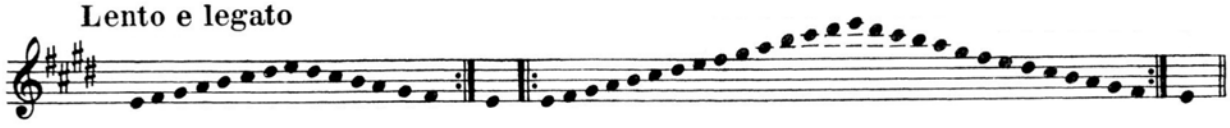
«QUADRETTI ARMONIOSI»

Aconsejamos el estudio de:
«CUADRITOS ARMONIOSOS»

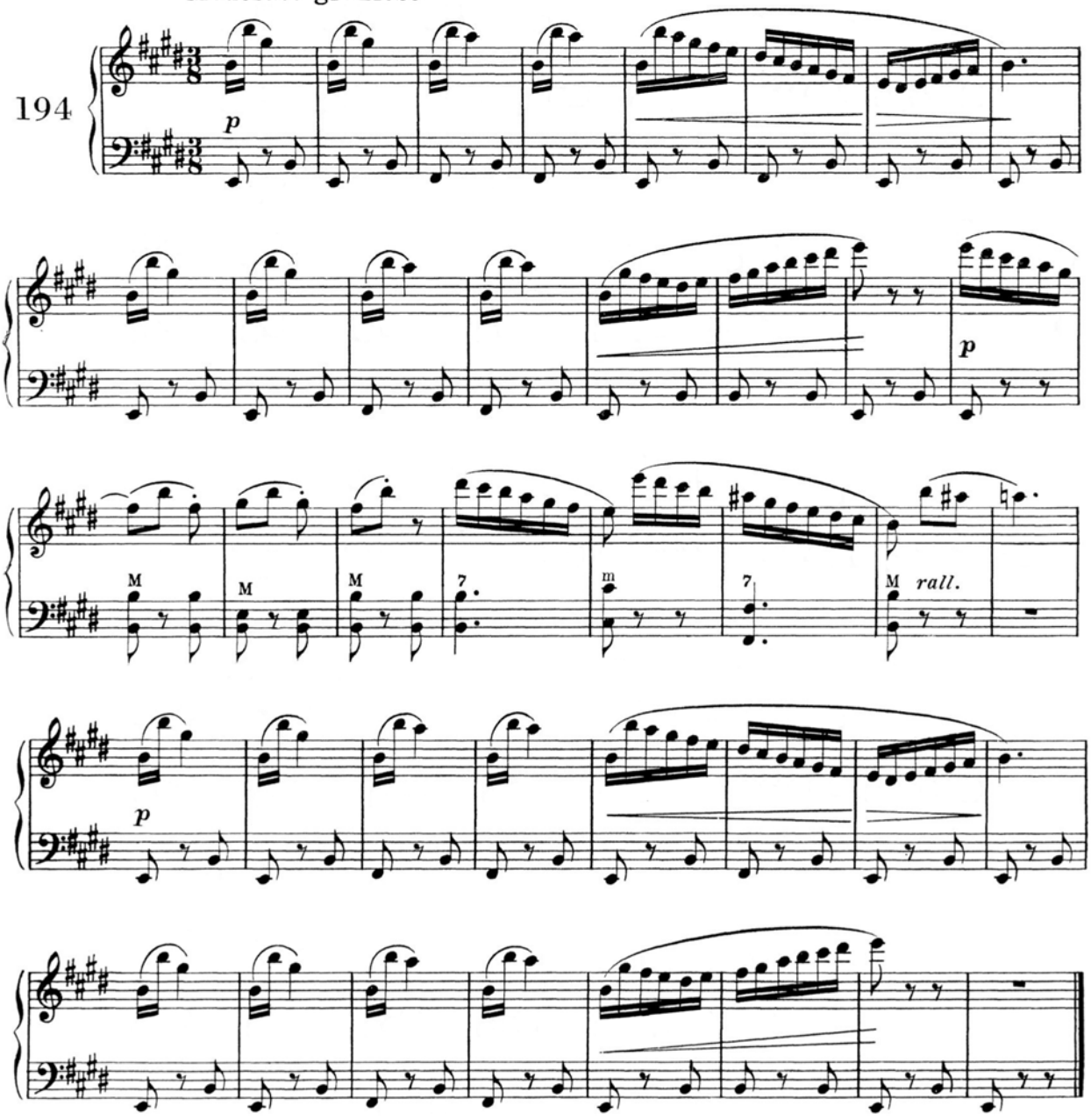
SCALA DI MI MAGGIORE *E MAJOR SCALE* **ESCALA DE MI MAYOR**

Lento e legato



SCHERZO *SCHERZO* **SCHERZO**

Moderato grazioso



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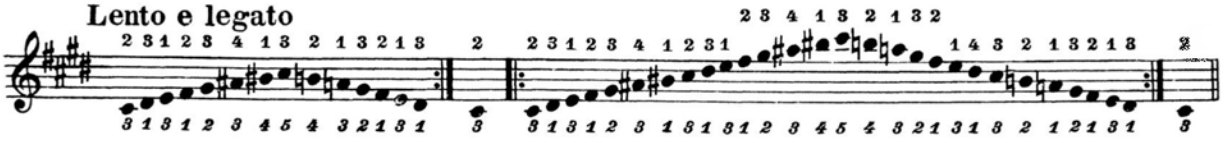
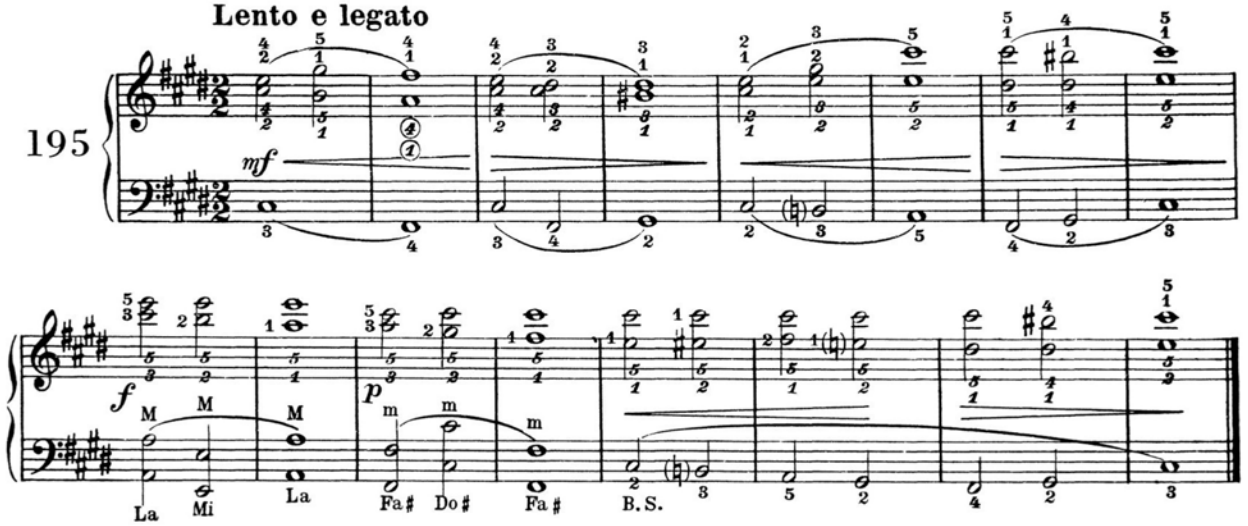
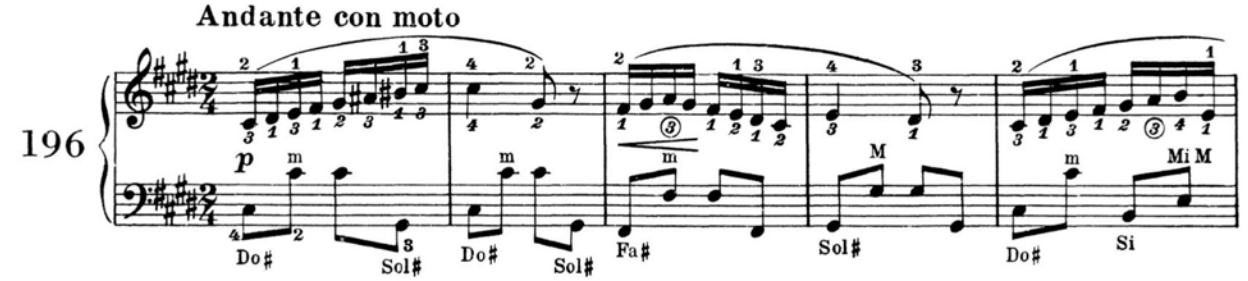
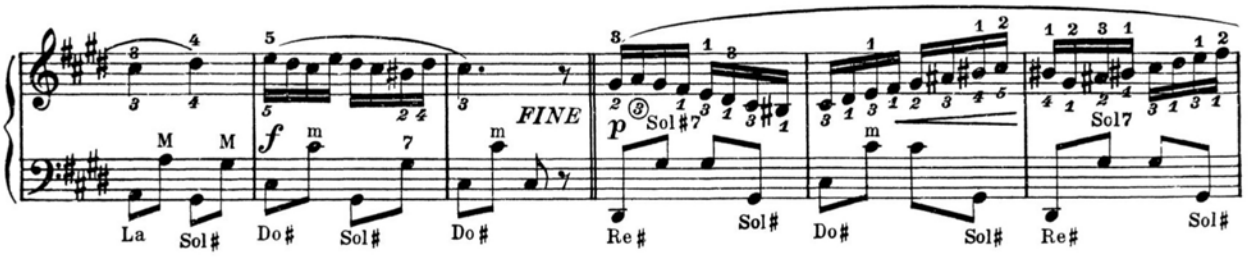
SCALA DI DO ♯ MINORE MELODICA — ***C ♯ MELODIC MINOR SCALE*** — **ESCALA DE DO ♯ MENOR MELÓDICA**

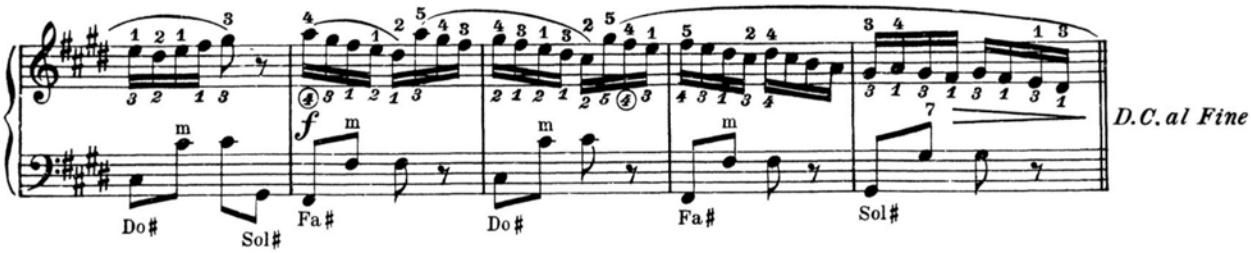


CORALE — ***CHORALE*** — **CORAL**



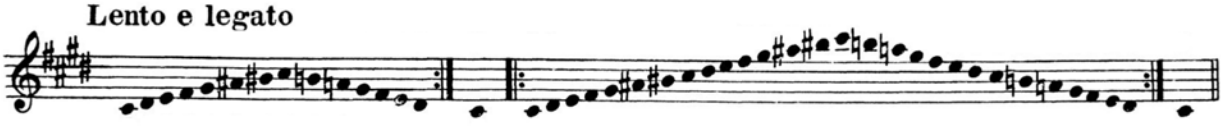






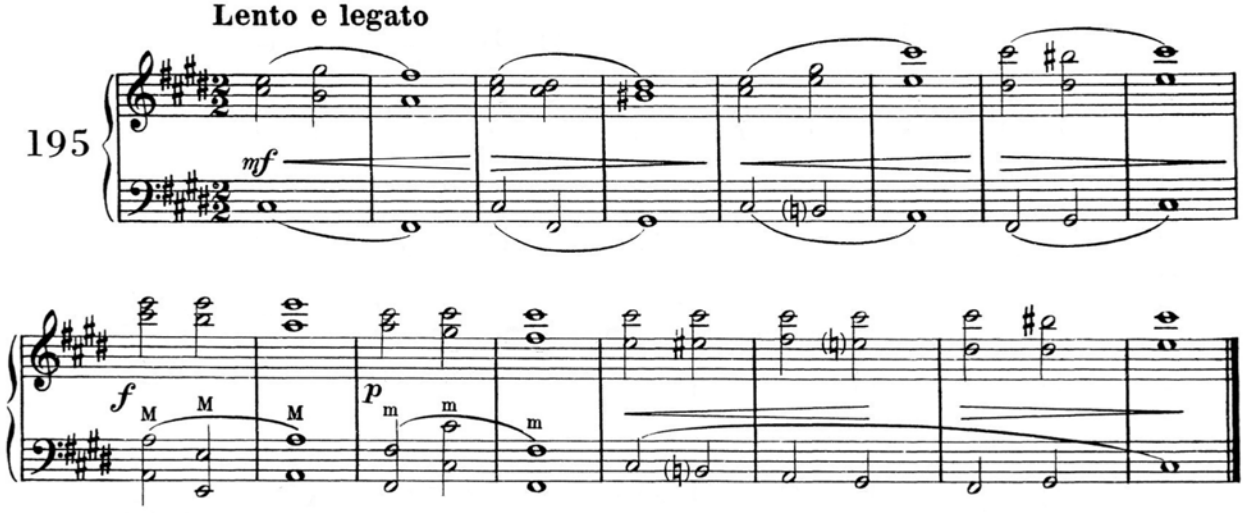
SCALA DI DO ♯ MINORE MELODICA | ***C ♯ MELODIC MINOR SCALE*** | **ESCALA DE DO ♯ MENOR MELÓDICA**

Lento e legato

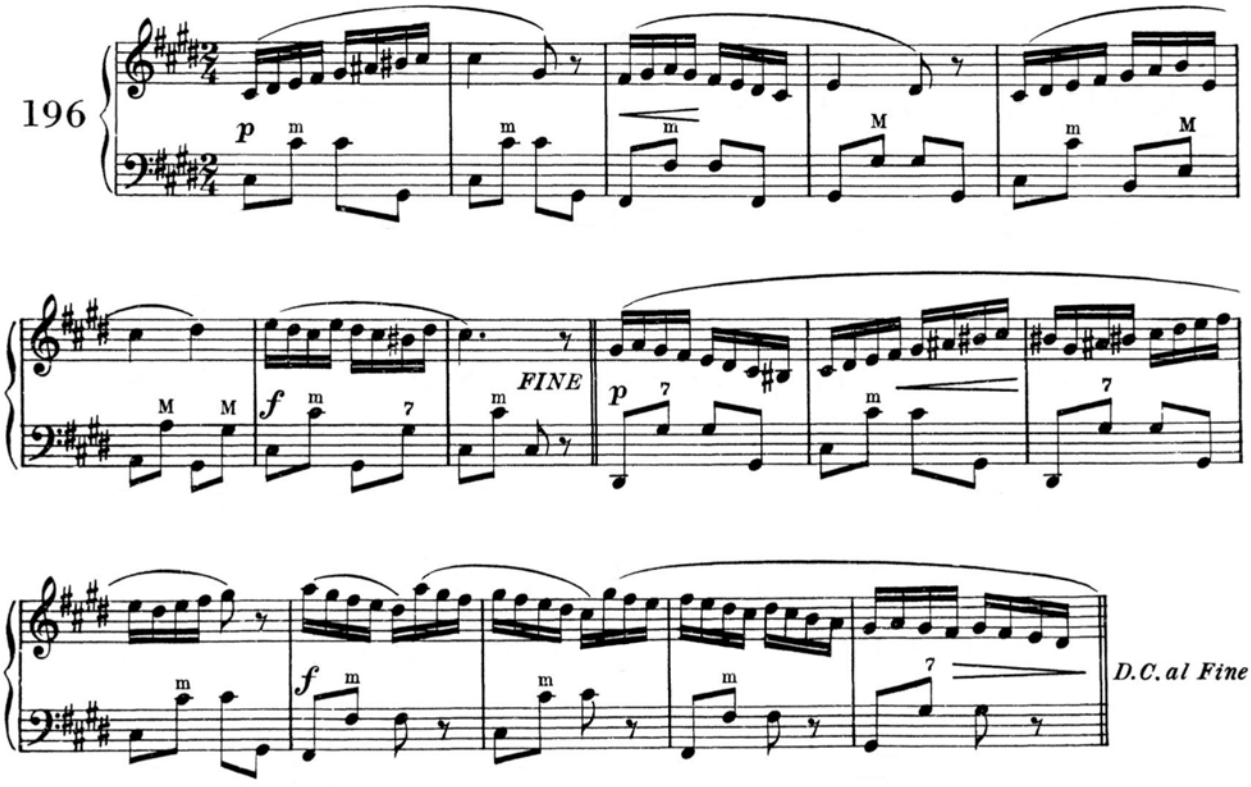


CORALE | ***CHORALE*** | **CORAL**

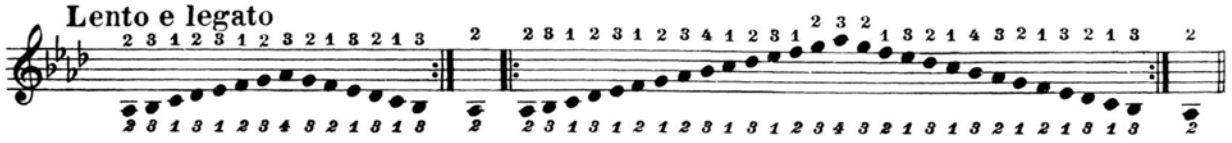
Lento e legato



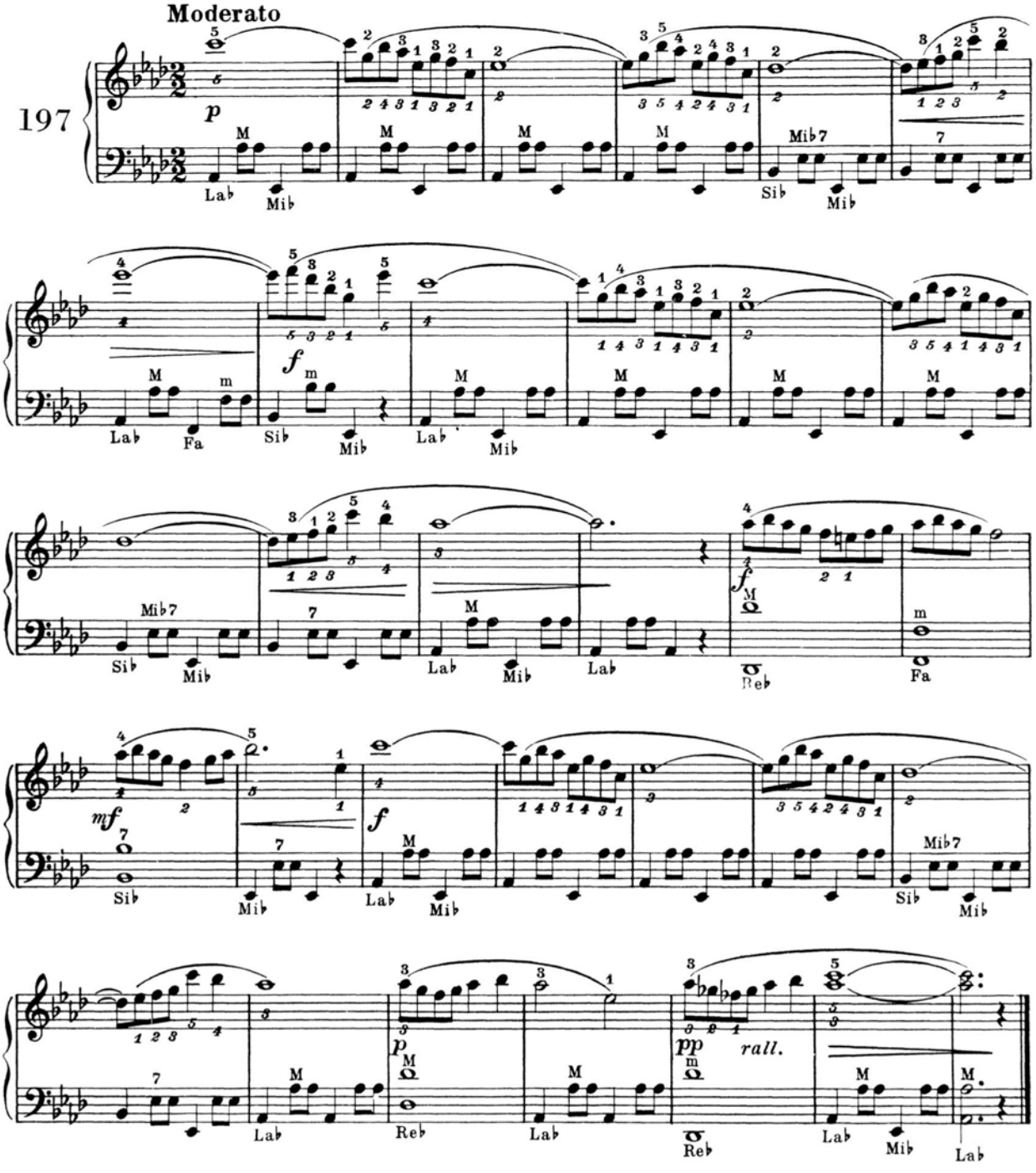
Andante con moto



SCALA DI LA ♭ MAGGIORE *A ♭ MAJOR SCALE* **ESCALA DE LA ♭ MAYOR**

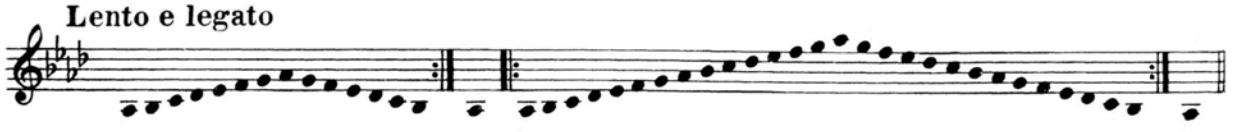


CANZONE *SONG* **CANCIÓN**



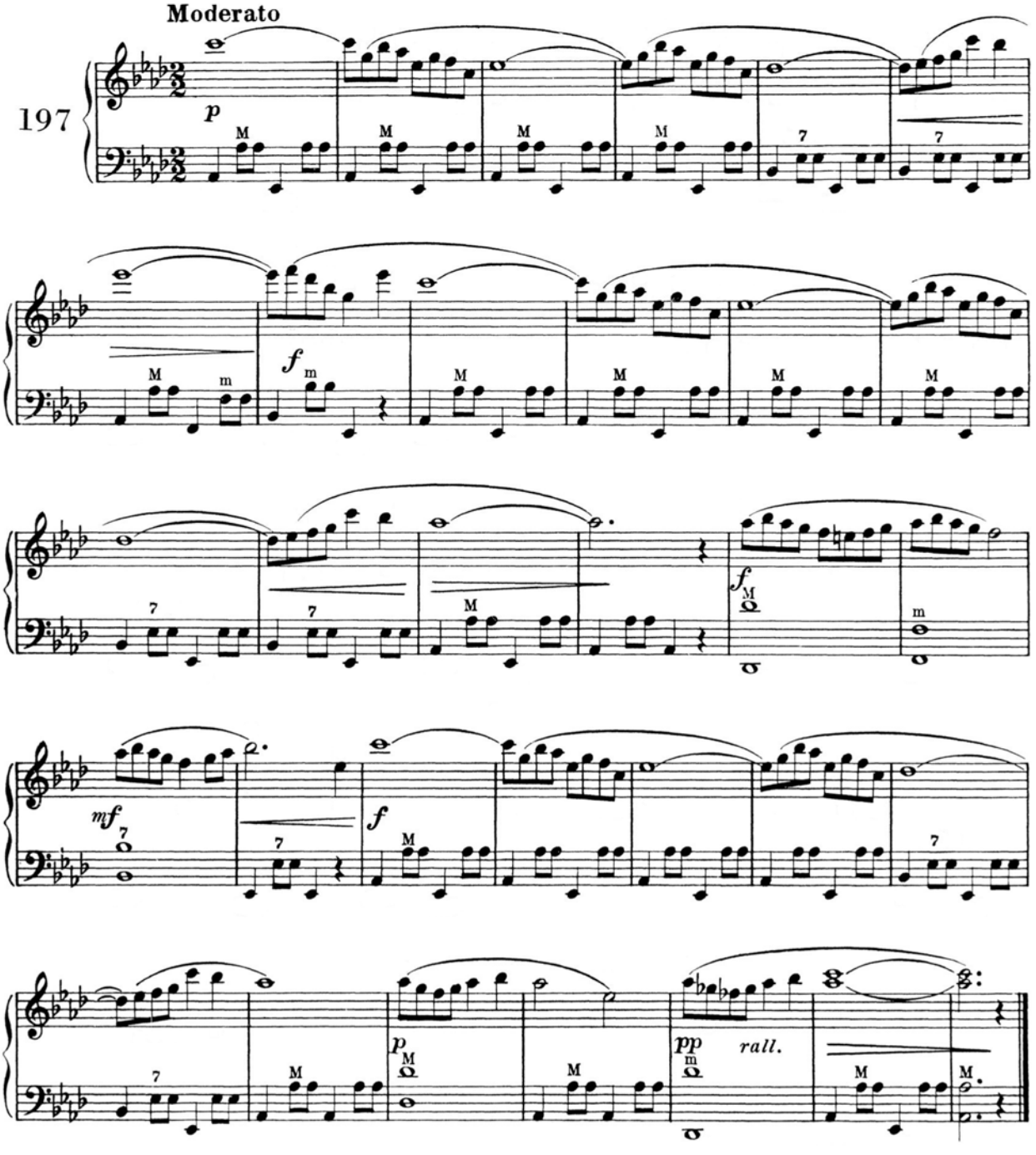
SCALA DI LA ♭ MAGGIORE — *A ♭ MAJOR SCALE* — ESCALA DE LA ♭ MAYOR

Lento e legato

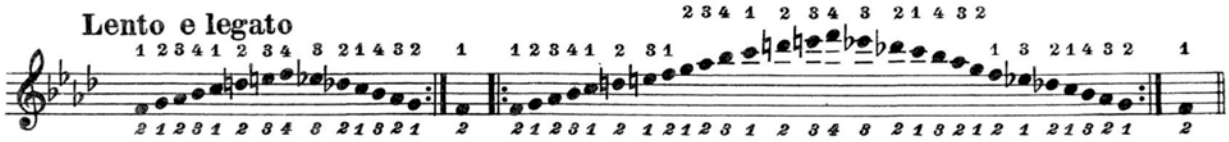


CANZONE — *SONG* — CANCIÓN

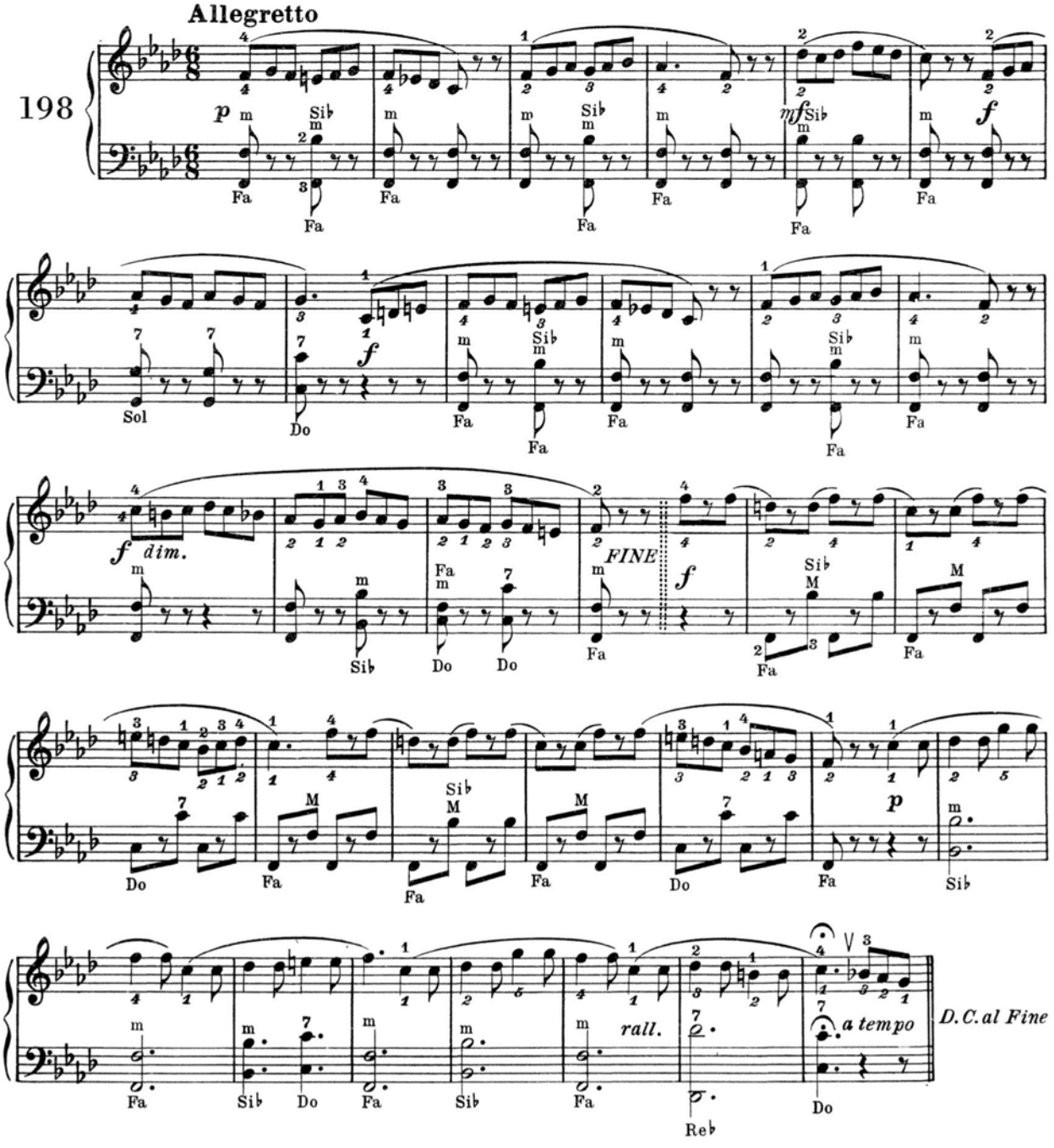
Moderato



SCALA DI FA MINORE MELODICA — ***F MELODIC MINOR SCALE*** — **ESCALA DE FA MENOR MELÓDICA**

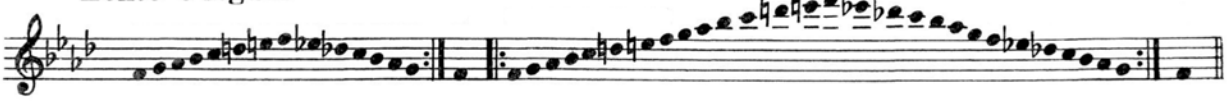


TARANTELLA — ***TARANTELLA*** — **TARANTELA**



SCALA DI FA MINORE MELODICA | ***F MELODIC MINOR SCALE*** | **ESCALA DE FA MENOR MELÓDICA**

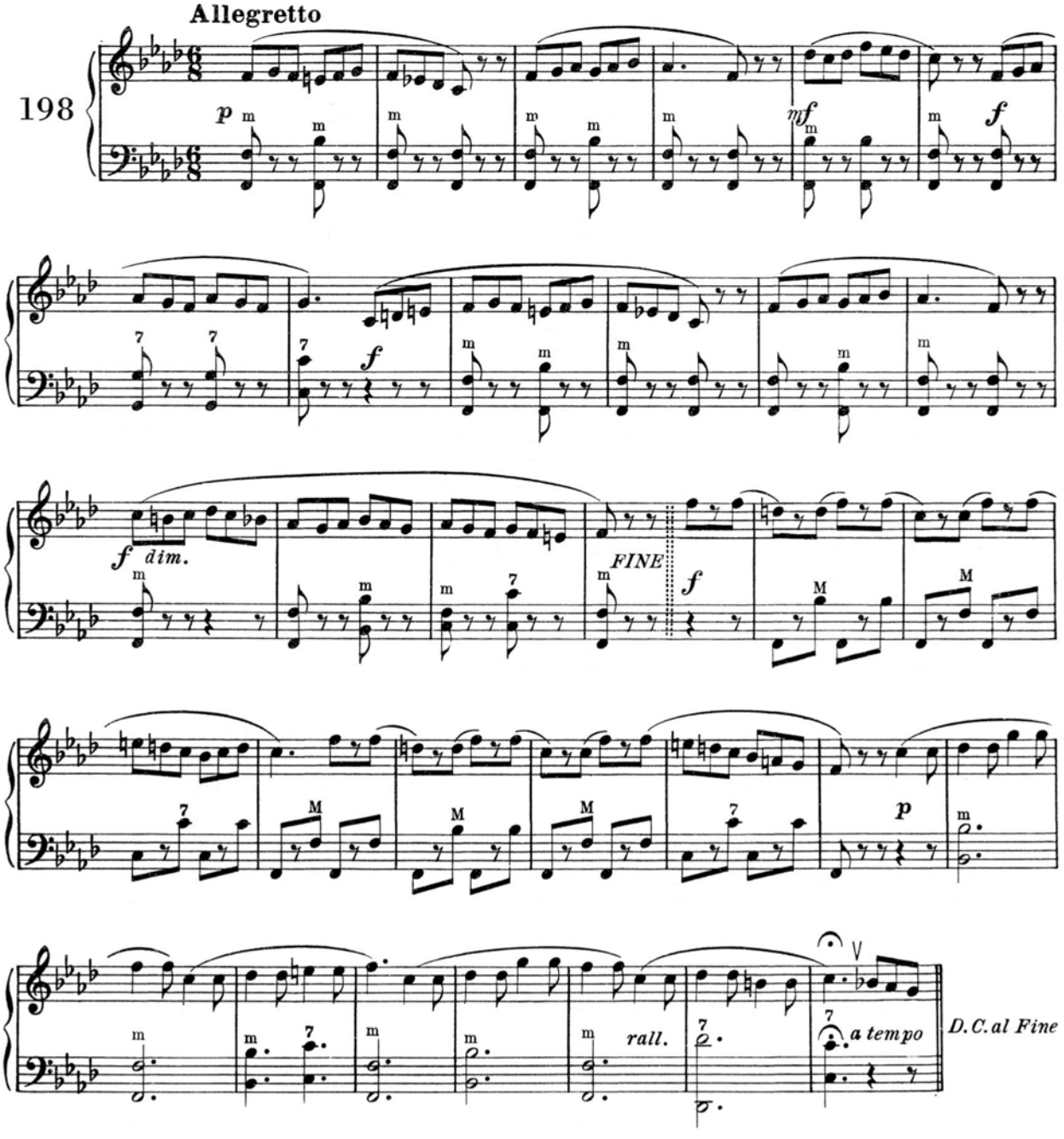
Lento e legato



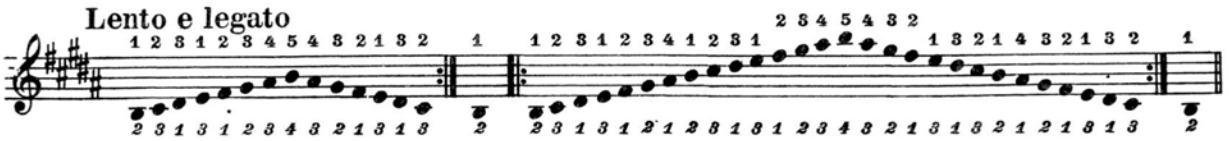
TARANTELLA | ***TARANTELLA*** | **TARANTELA**

Allegretto

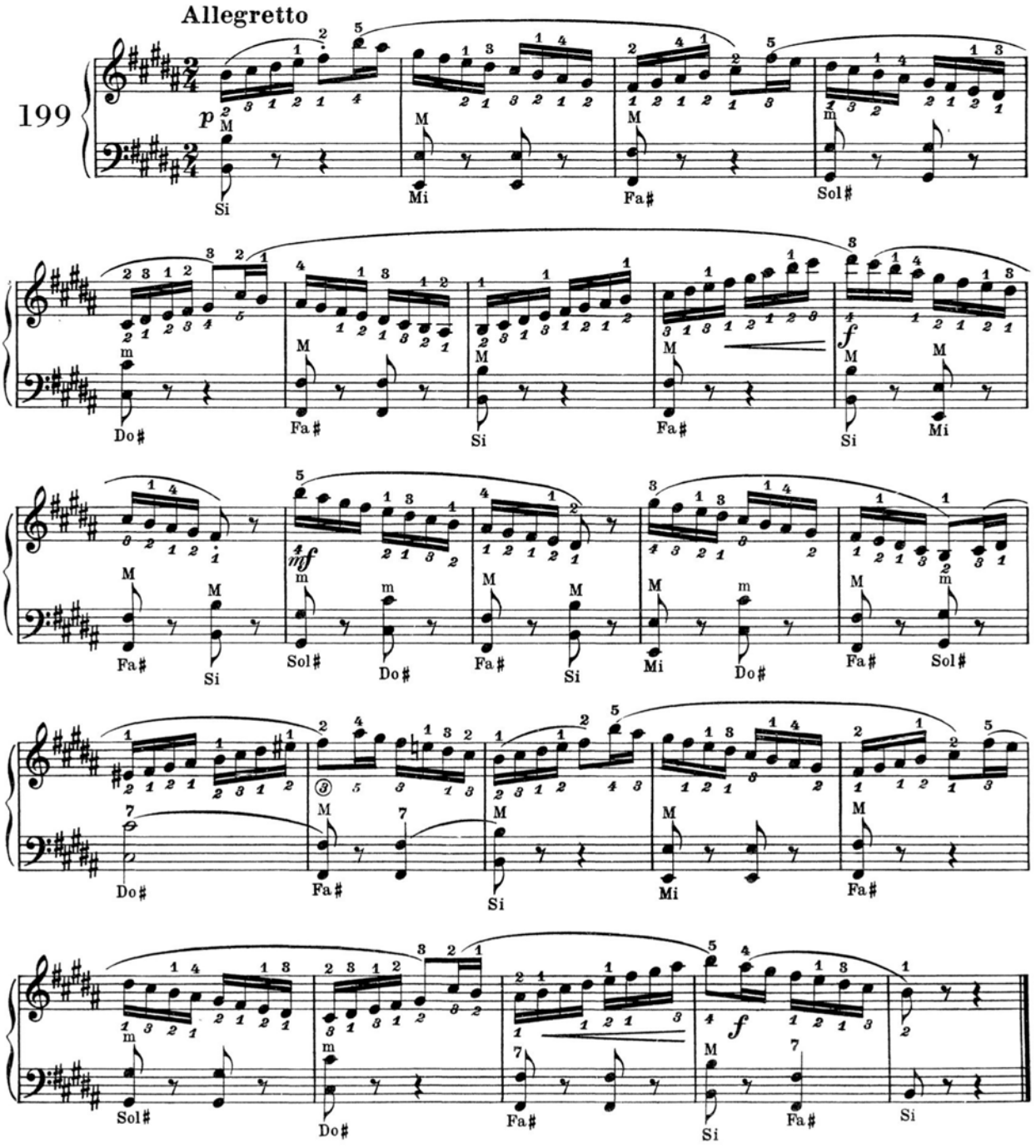
198



SCALA DI SI MAGGIORE *B MAJOR SCALE* **ESCALA DE SI MAYOR**

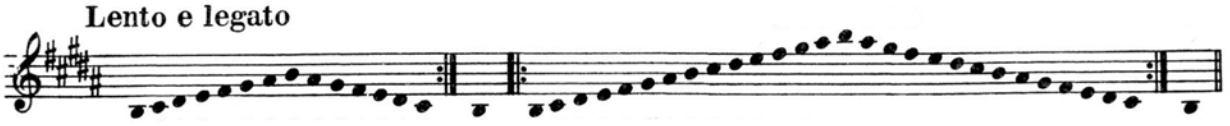


SFIORANDO LA TASTIERA *KEYBOARD CAPERS* **ACARICIANDO EL TECLADO**



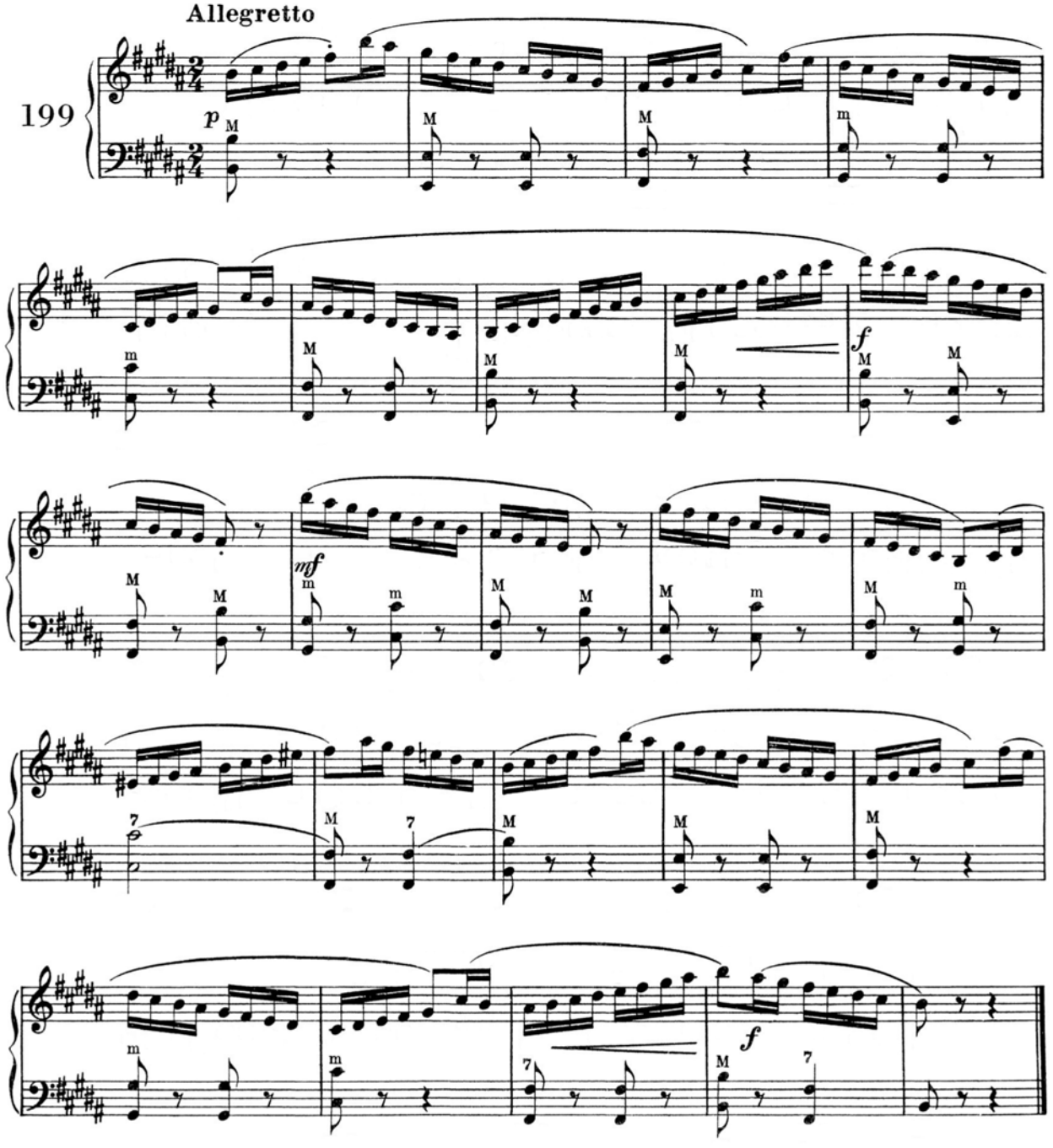
SCALA DI SI MAGGIORE *B MAJOR SCALE* **ESCALA DE SI MAYOR**

Lento e legato

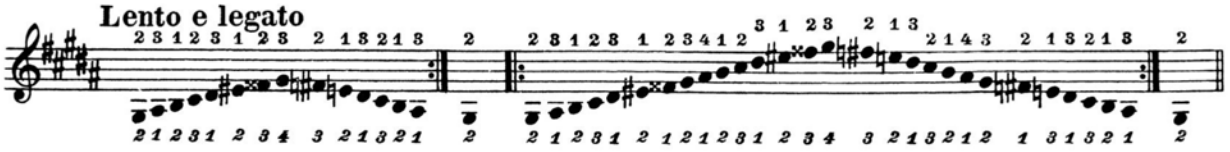


SFIORANDO LA TASTIERA *KEYBOARD CAPERS* **ACARICIANDO EL TECLADO**

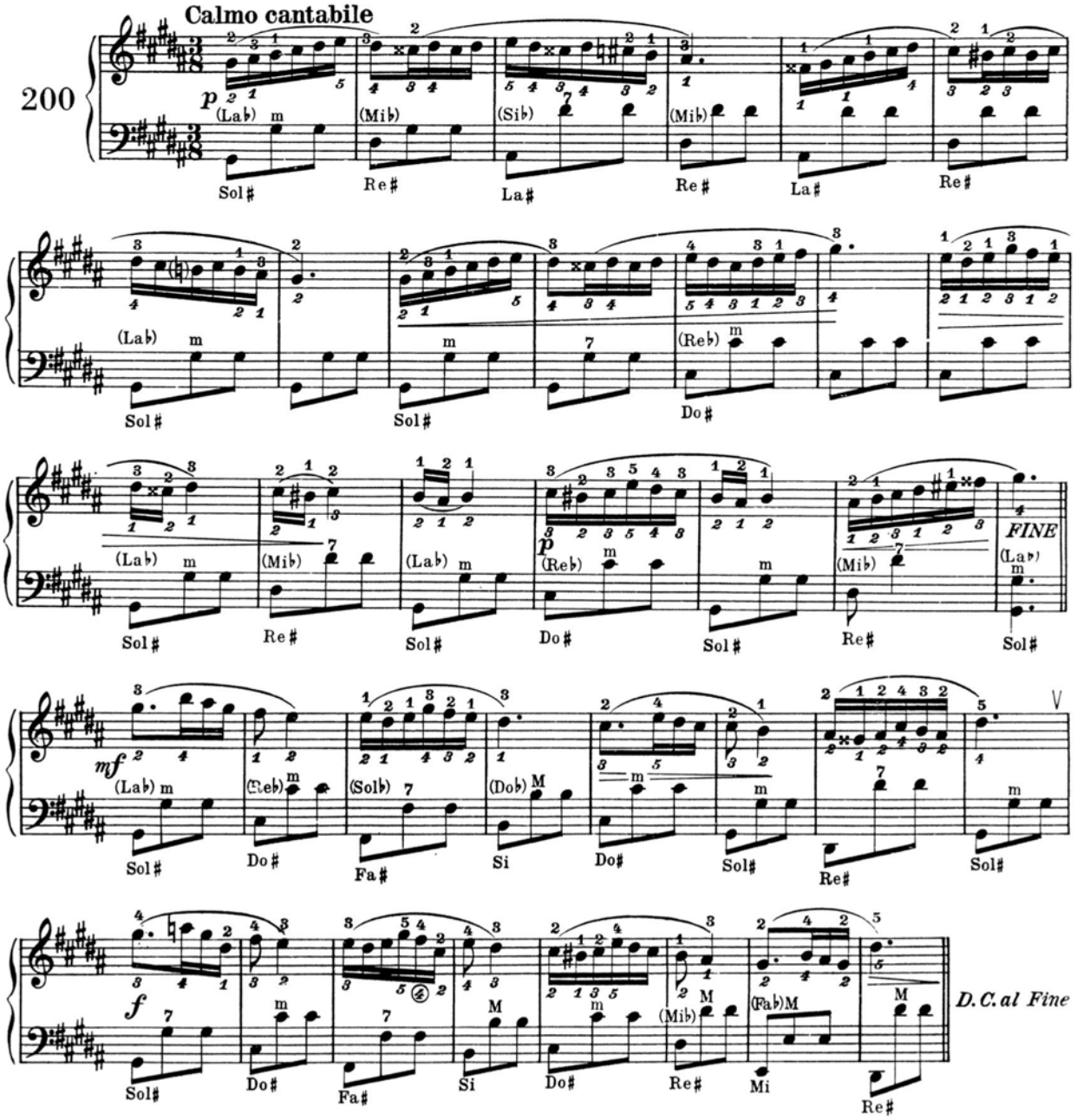
Allegretto



SCALA DI SOL ♯ MINORE MELODICA | ***G ♯ MELODIC MINOR SCALE*** | **ESCALA DE SOL ♯ MENOR MELÓDICA**



VECCHIA NAPOLI | ***OLD NAPLES*** | **VIEJA NAPOLES**



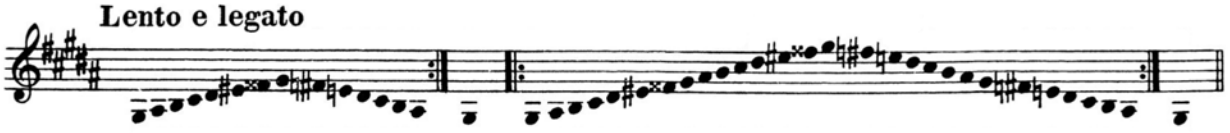
N.B. - Questo esercizio non è eseguibile con strumenti fino a 60 bassi.
Con strumenti fino a 80 e 96 bassi eseguire con la mano sinistra nella posizione di La ♭ - Mi ♭ - Re ♭ - Sol ♭ ecc.

N.B. - *This exercise is not playable on instruments with less than 60 basses.*
On instruments with 80 and 96 basses, play the lefthand in the positions of A ♭ - E ♭ - D ♭ - G ♭.

N.B. - Este ejercicio no se puede hacer con instrumentos que tengan menos de 60 bajos. Con instrumentos de 80 y 96 bajos, seguir con la mano izquierda en la posición de La ♭ - Mi ♭ - Re ♭ - Sol ♭ etc.

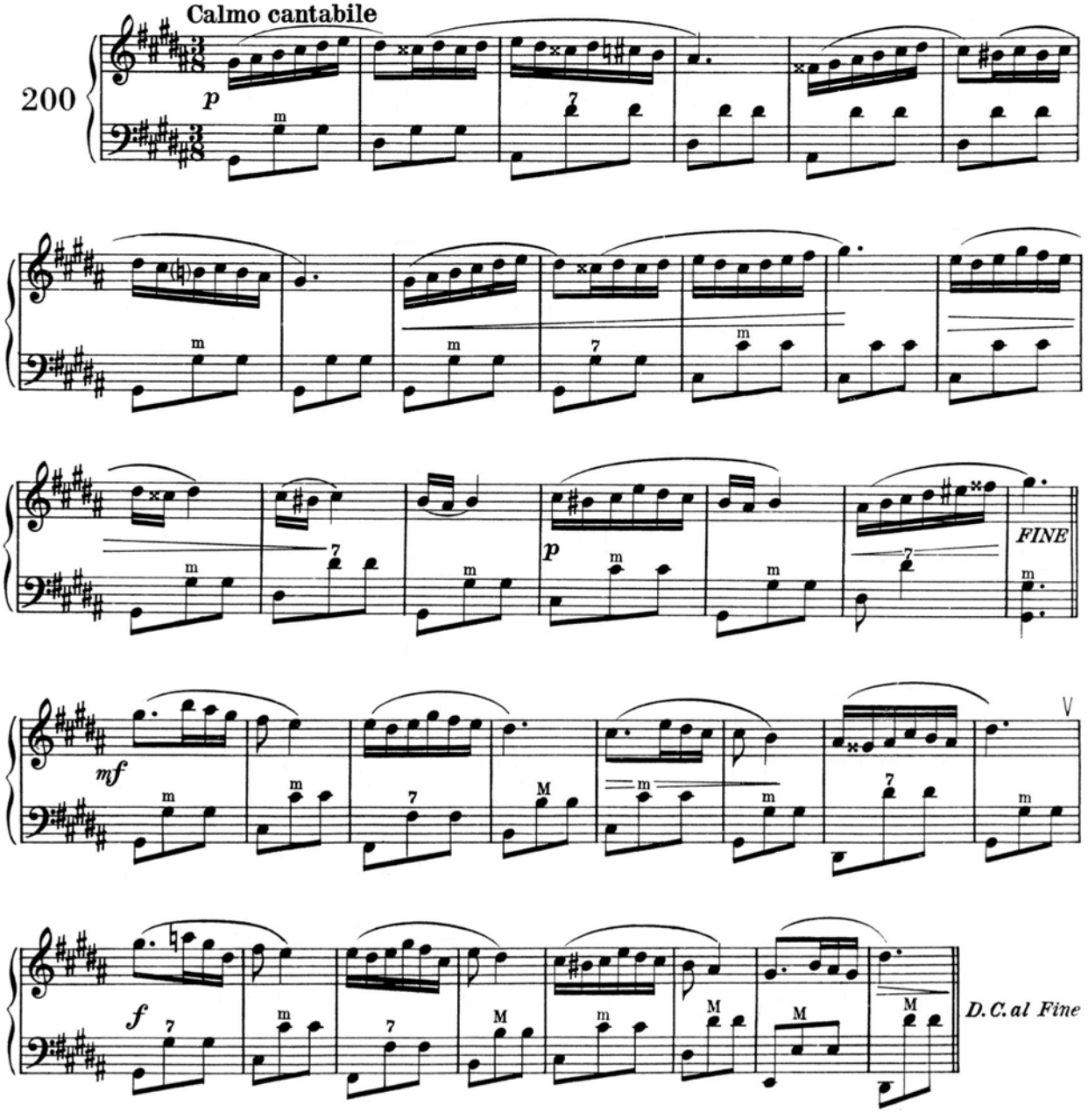
SCALA DI SOL ♯ MINORE MELODICA | ***G ♯ MELODIC MINOR SCALE*** | **ESCALA DE SOL ♯ MENOR MELÓDICA**

Lento e legato



VECCHIA NAPOLI | ***OLD NAPLES*** | **VIEJA NAPOLES**

Calmo cantabile

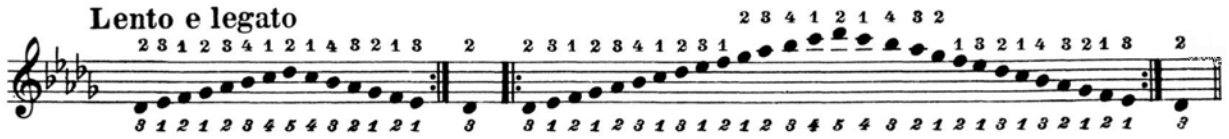


N.B. - Questo esercizio non è eseguibile con strumenti fino a 60 bassi.
Con strumenti fino a 80 e 96 bassi eseguire con la mano sinistra nella posizione di La ♭ - Mi ♭ - Re ♭ - Sol ♭ ecc.

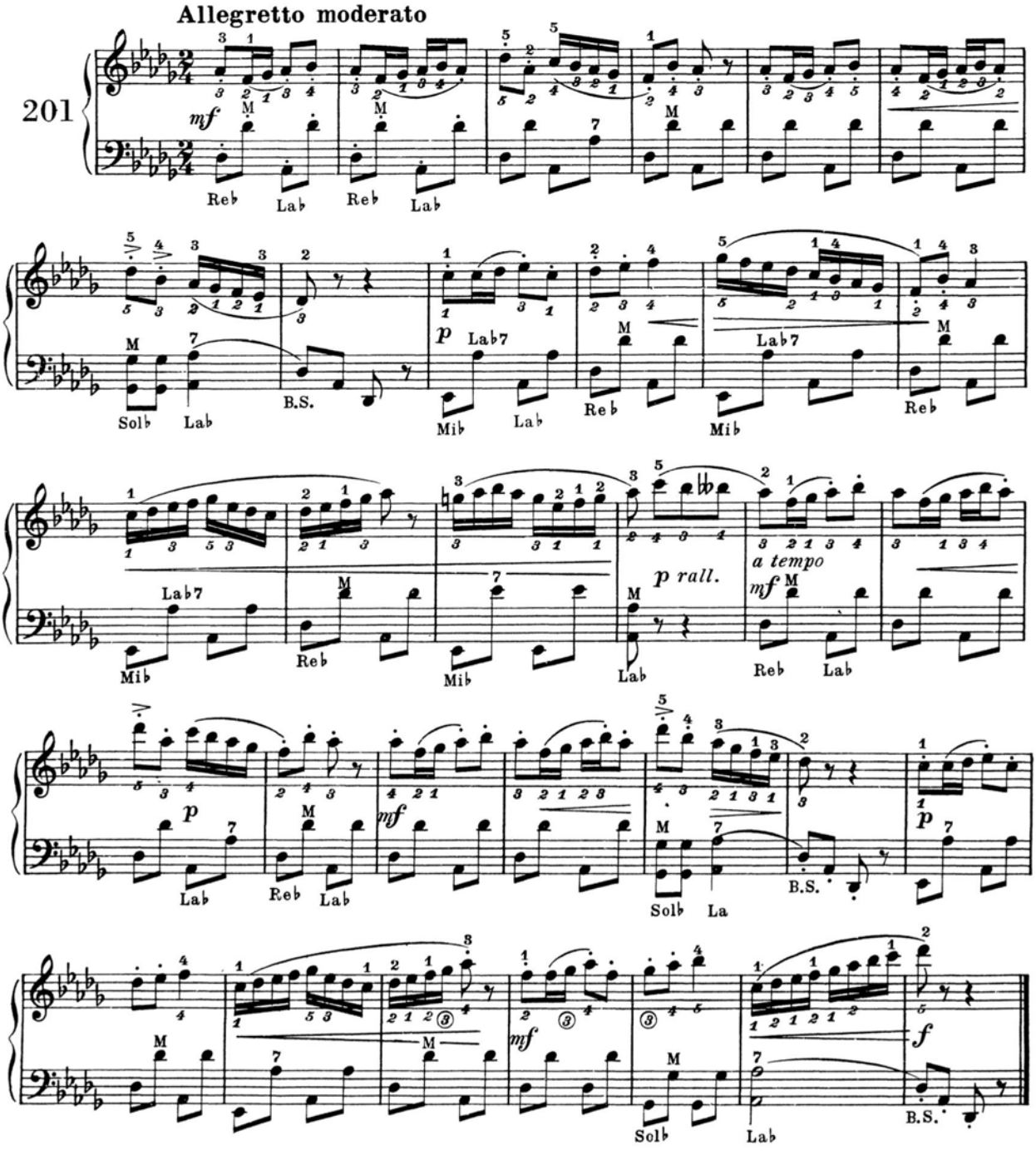
N.B. - *This exercise is not playable on instruments with less than 60 basses.*
On instruments with 80 and 96 basses, play the lefthand in the positions of A ♭ - E ♭ - D ♭ - G ♭.

N.B. - Este ejercicio no se puede hacer con instrumentos que tengan menos de 60 bajos. Con instrumentos de 80 y 96 bajos, seguir con la mano izquierda en la posición de La ♭ - Mi ♭ - Re ♭ - Sol ♭ etc.

SCALA DI RE ♭ MAGGIORE *D ♭ MAJOR SCALE* **ESCALA DE RE ♭ MAYOR**

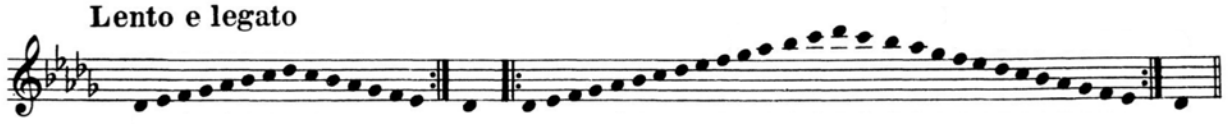


GIOCHI DI MARIONETTE *MARIONNETTES AT PLAY* **JUEGOS DE MARIONETAS**



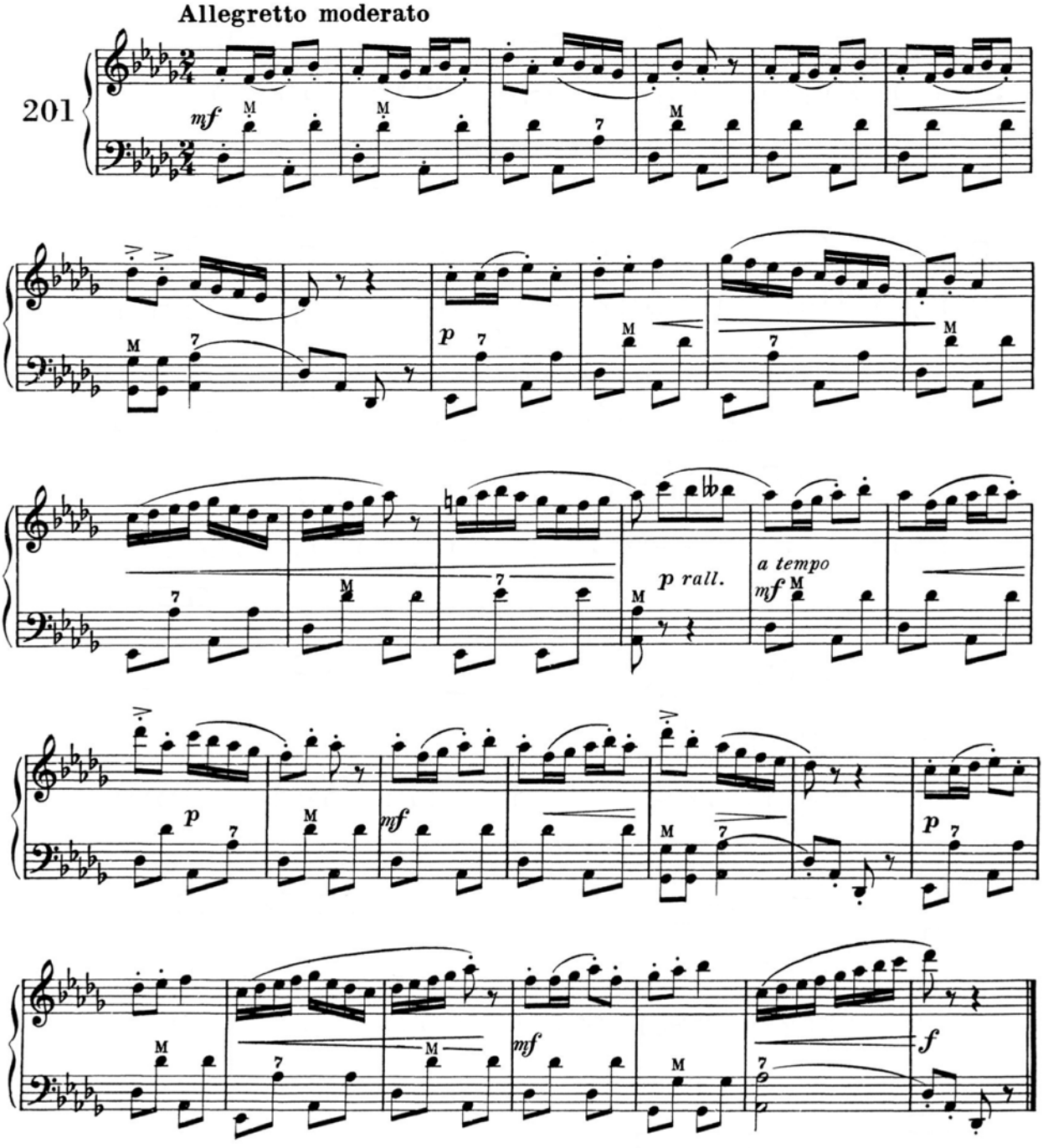
SCALA DI RE ♭ MAGGIORE *D ♭ MAJOR SCALE* **ESCALA DE RE ♭ MAYOR**

Lento e legato

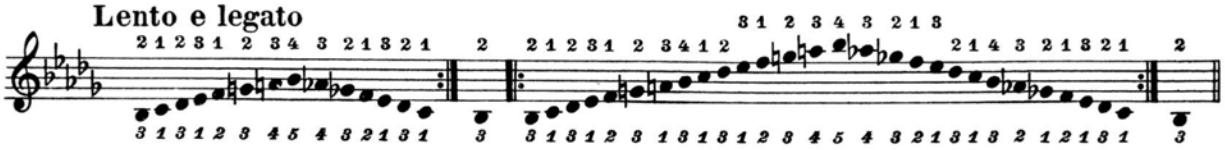


GIOCHI DI MARIONETTE *MARIONNETTES AT PLAY* **JUEGOS DE MARIONETAS**

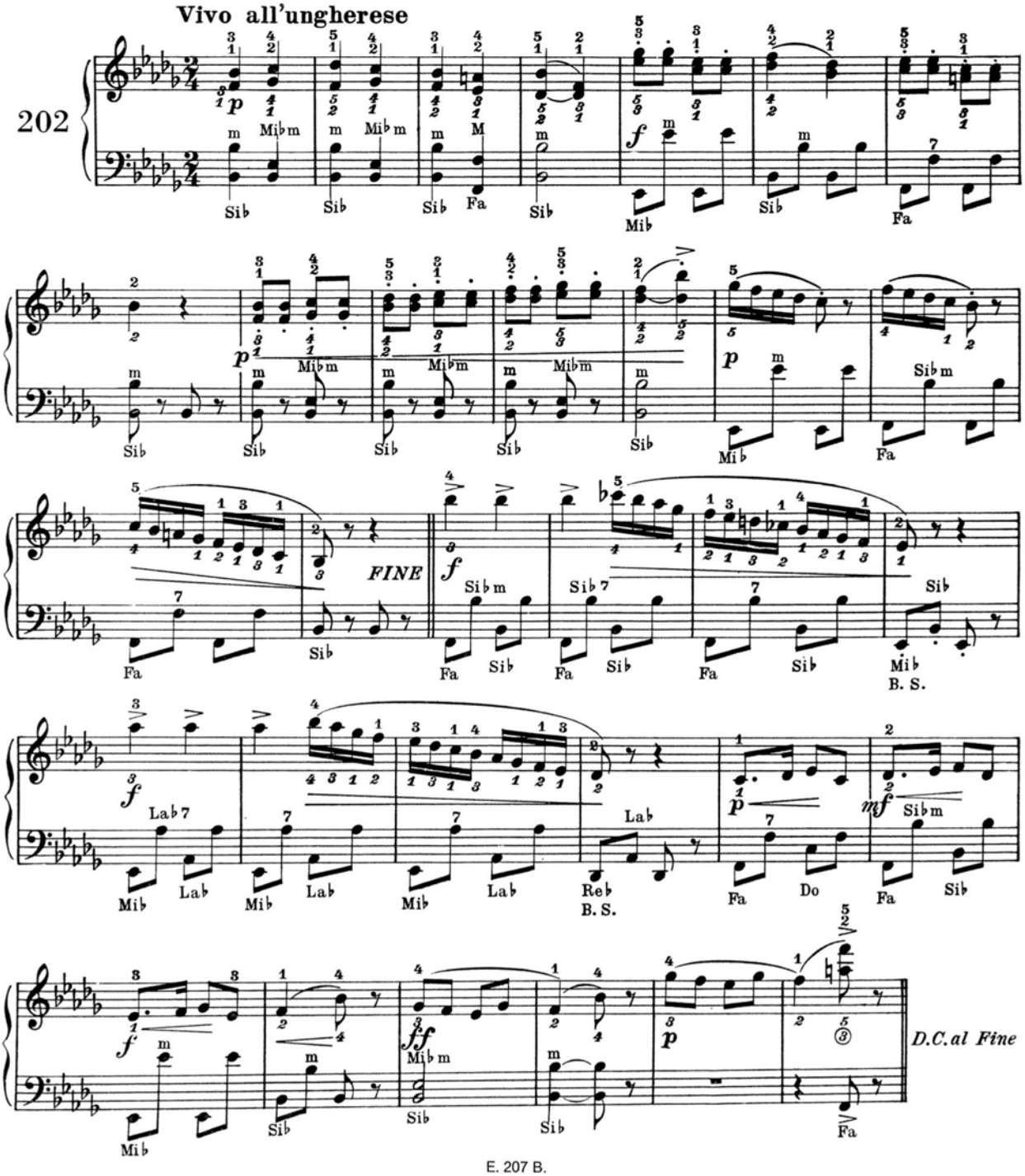
Allegretto moderato



SCALA DI SI ♭ MINORE MELODICA | ***B ♭ MELODIC MINOR SCALE*** | **ESCALA DE SI ♭ MENOR MELÓDICA**

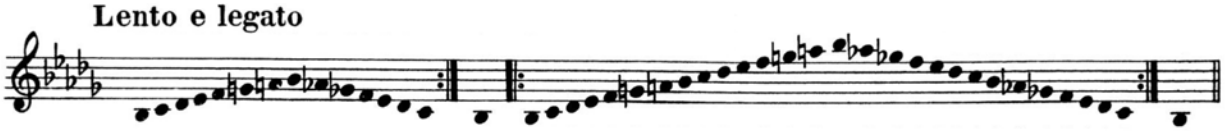


RICORDI D'UNGHERIA | ***HUNGARIAN MEMORIES*** | **REQUERDOS DE HUNGRIA**



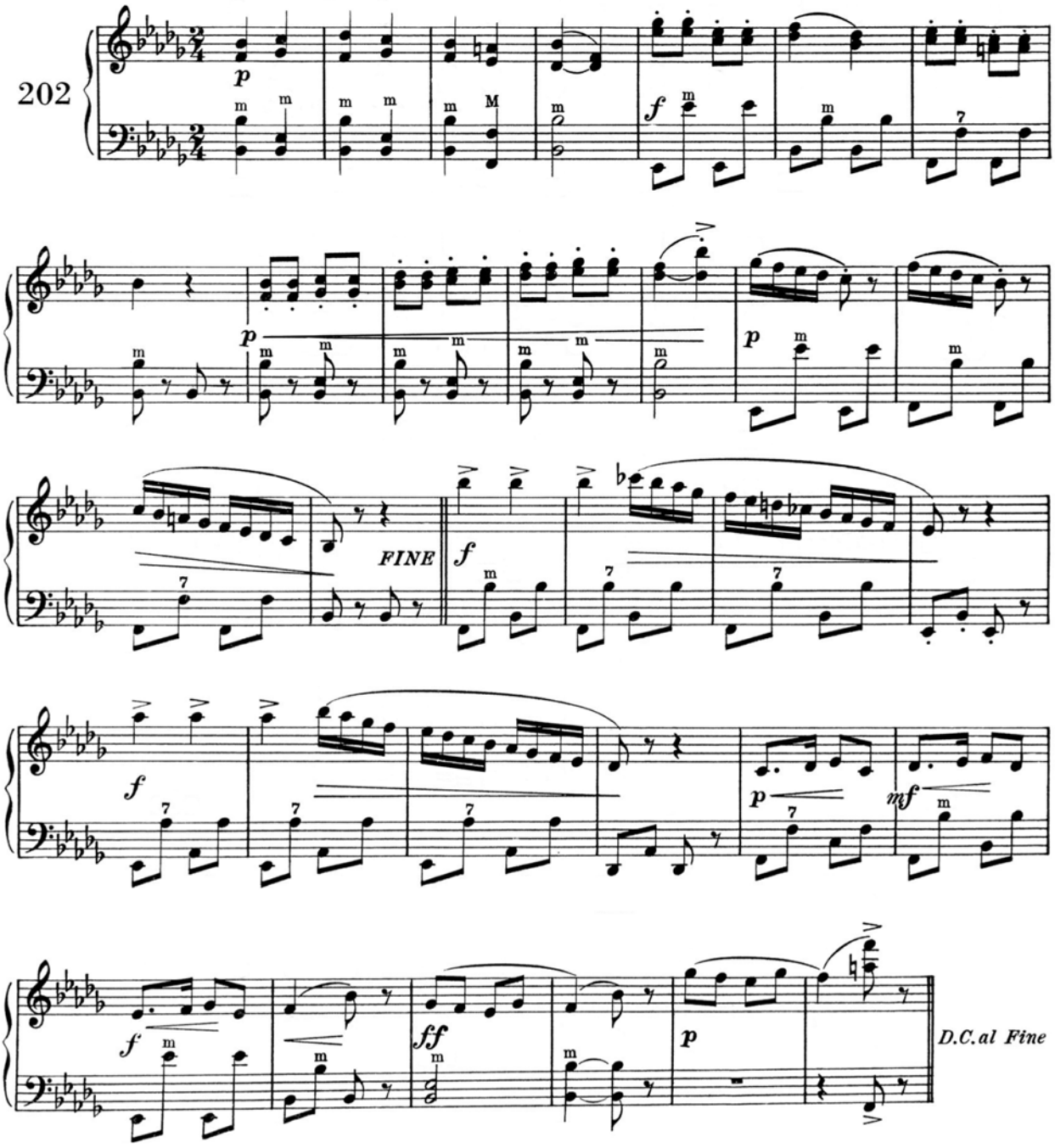
SCALA DI SI ♭ MINORE MELODICA | ***B ♭ MELODIC MINOR SCALE*** | **ESCALA DE SI ♭ MENOR MELÓDICA**

Lento e legato

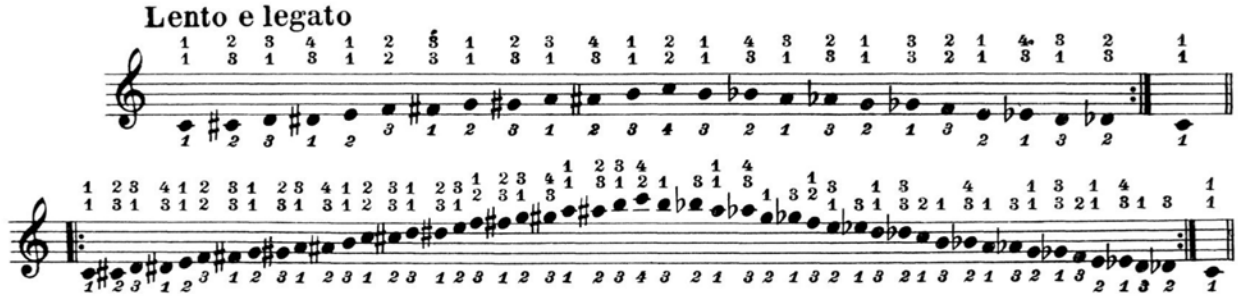


RICORDI D'UNGHERIA | ***HUNGARIAN MEMORIES*** | **REQUERDOS DE HUNGRIA**

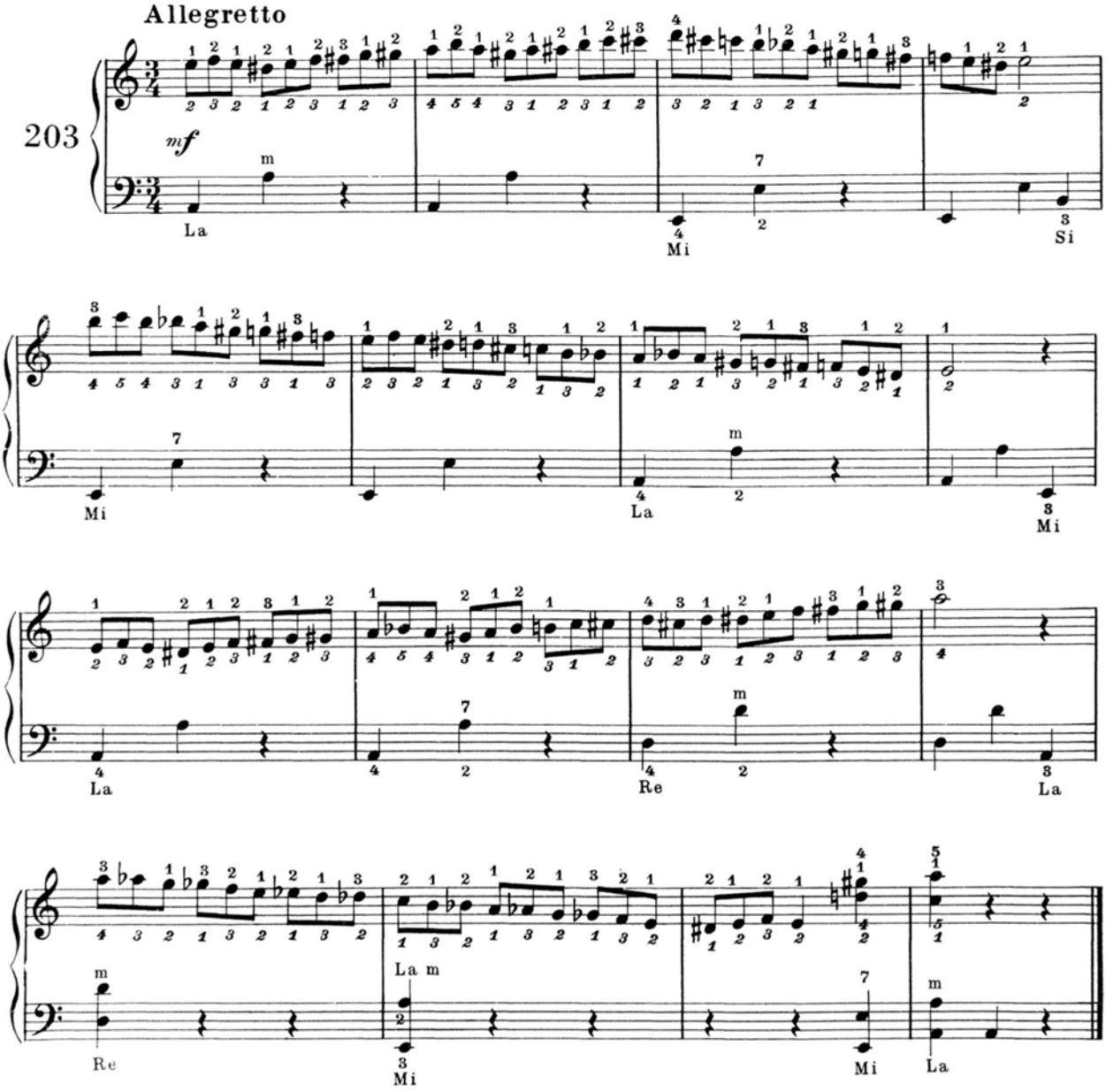
Vivo all'ungherese



SCALA CROMATICA *CHROMATIC SCALE* **ESCALA CROMÁTICA**

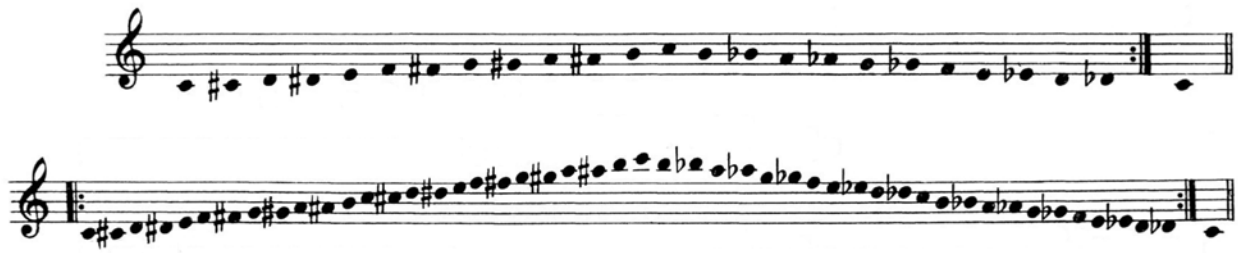


STUDIO CROMATICO *CHROMATIC STUDY* **ESTUDIO CROMÁTICO**



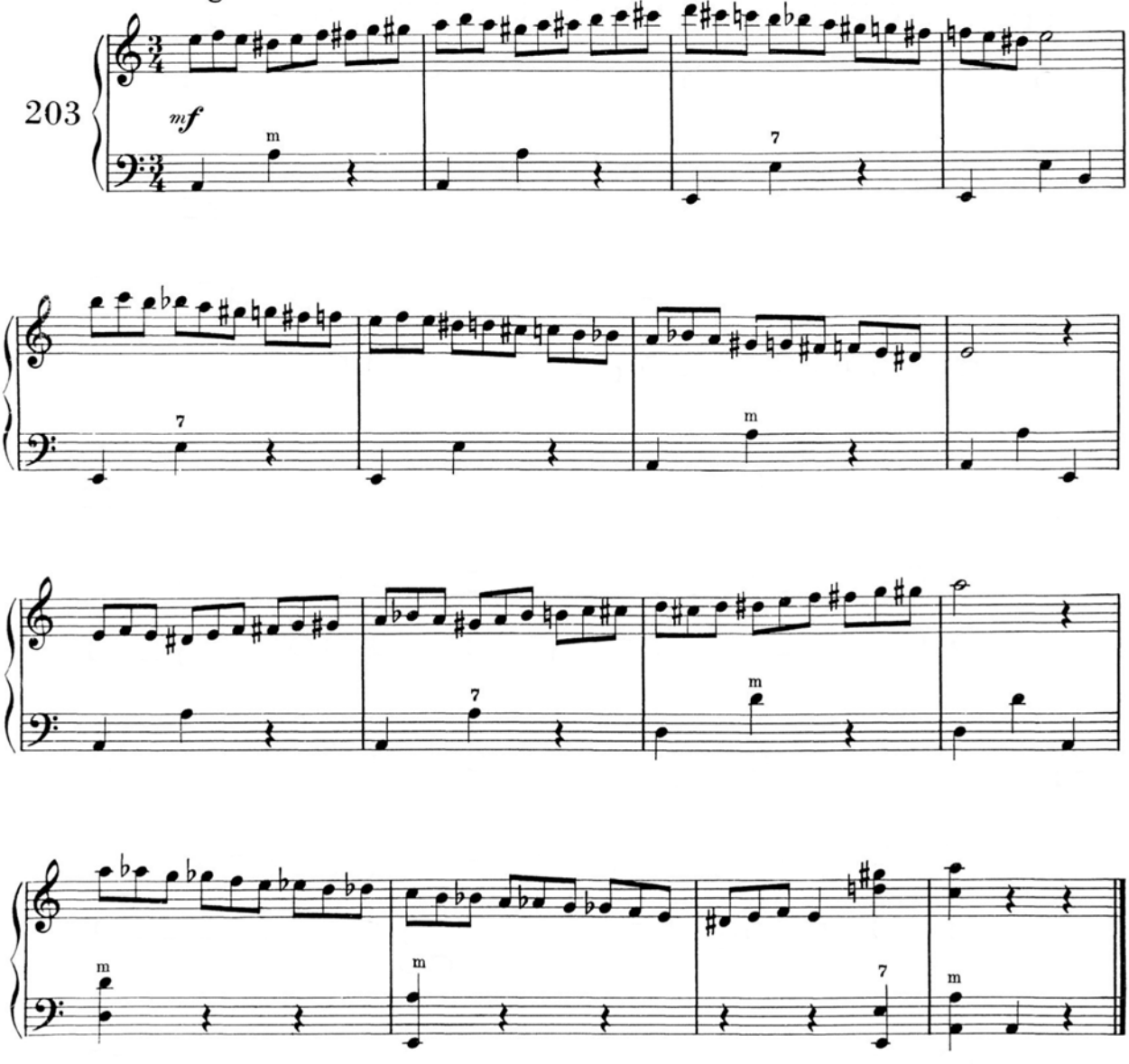
SCALA CROMATICA ***CHROMATIC SCALE*** **ESCALA CROMÁTICA**

Lento e legato



STUDIO CROMATICO ***CHROMATIC STUDY*** **ESTUDIO CROMÁTICO**

Allegretto



CAPITOLO XVI *CHAPTER XVI* CAPÍTULO XVI

CONTRABBASSI

a) Si trovano nella prima fila (lato del mantice) disposti come i bassi fondamentali a distanza di quinte.

b) In rapporto ai bassi fondamentali si trovano alla distanza di una terza maggiore superiore, e sono disposti nella stessa linea diagonale.

c) I contrabbassi si scrivono nella stessa estensione dei bassi fondamentali e, per distinguerli da questi ultimi, si indicano con un trattino posto sotto i numeri della diteggiatura.

N.B. - In molti casi sono indicate due diteggiature lasciando all'insegnante il compito di scegliere la più adatta alla mano dell'allievo.

ESERCIZI PER LO SPOSTAMENTO DELLO STESSO DITO DA UN BASSO AL RELATIVO CONTRABBASSO.

COUNTERBASSES

a) *The buttons on the first row (nearest the bellows) are the Counterbasses. They progress in fifths like the Fundamental basses.*

b) *The Counterbasses are the Major Thirds of the Fundamentals in the same row.*

c) *The Counterbasses are written in the same way as the Fundamental basses but are distinguished from them by a small line being placed beneath the fingering.*

N.B. - *In certain cases we have indicated two fingerings for teachers to choose from so that either one or the other can be adapted to suit the student's hand,*

EXERCISES ON THE MOVING OF THE SAME FINGER FROM A BASS TO ITS CORRESPONDING COUNTERBASS.

CONTRABAJOS

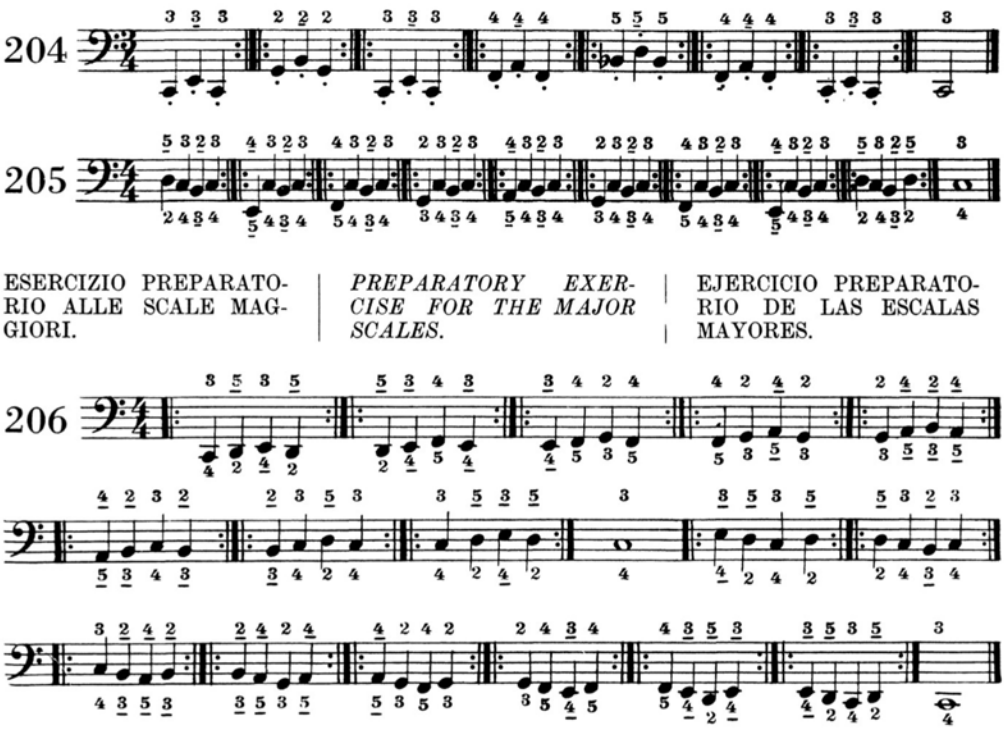
a) En la primiera hilera de botones del lado del fuelle se encuentran los contrabajos. Sus notas se hallan a una distancia de quinta en quinta como en los bajos fundamentales.

b) Frente a los bajos fundamentales están dispuestos a la distancia de une tercera mayor superior y se encuentran en los mismo orden diagonal.

c) Los contrabajos se escriben en la misma extensión que los bajos fundamentales y para distinguirlos de estos últimos se indican con una raya puesta debajo de los números.

N.B. - En algunos casos están indicadas las dos posiciones, dejando al profesor la libertad de escoger la que se adapta más al estudiante.

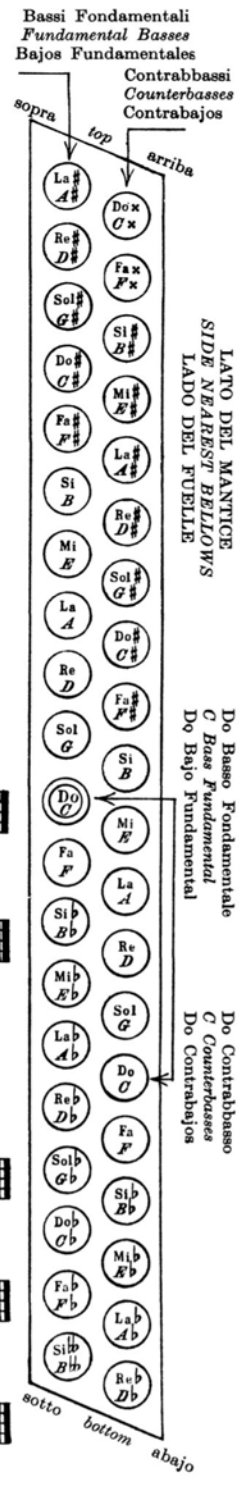
EJERCICIOS PARA EJECUTAR CON EL MISMO DEDO LOS BAIOS Y CONTRABAJOS CORRESPONDIENTES.



ESERCIZIO PREPARATORIO ALLE SCALE MAGGIORI.

PREPARATORY EXERCISE FOR THE MAJOR SCALES.

EJERCICIO PREPARATORIO DE LAS ESCALAS MAYORES.



CAPITOLO XVI *CHAPTER XVI* CAPÍTULO XVI

CONTRABBASSI

a) Si trovano nella prima fila (lato del mantice) disposti come i bassi fondamentali a distanza di quinte.

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c) I contrabbassi si scrivono nella stessa estensione dei bassi fondamentali e, per distinguerli da questi ultimi, si indicano con un trattino posto sotto i numeri della diteggiatura.

N.B. - In molti casi sono indicate due diteggiature lasciando all'insegnante il compito di scegliere la più adatta alla mano dell'allievo.

ESERCIZI PER LO SPOSTAMENTO DELLO STESSO DITO DA UN BASSO AL RELATIVO CONTRABBASSO.

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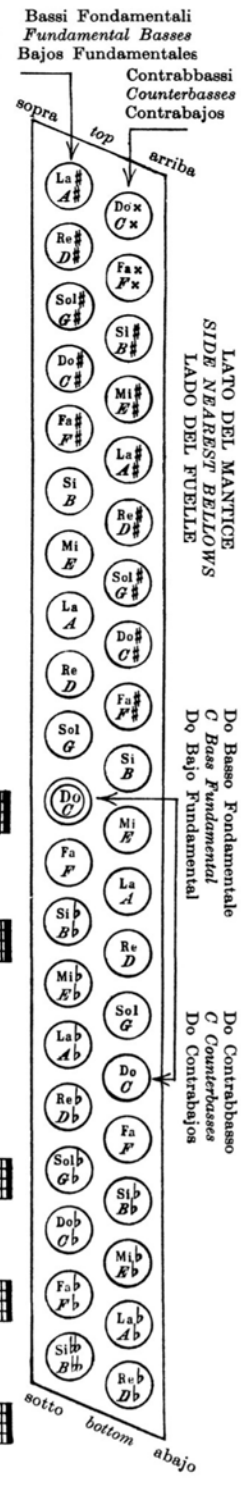
EJERCICIOS PARA EJECUTAR CON EL MISMO DEDO LOS BAIOS Y CONTRABAJOS CORRESPONDIENTES.



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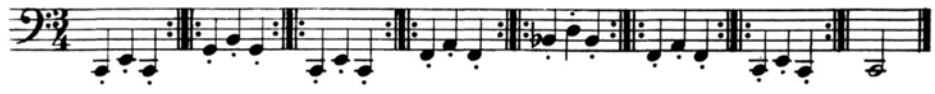

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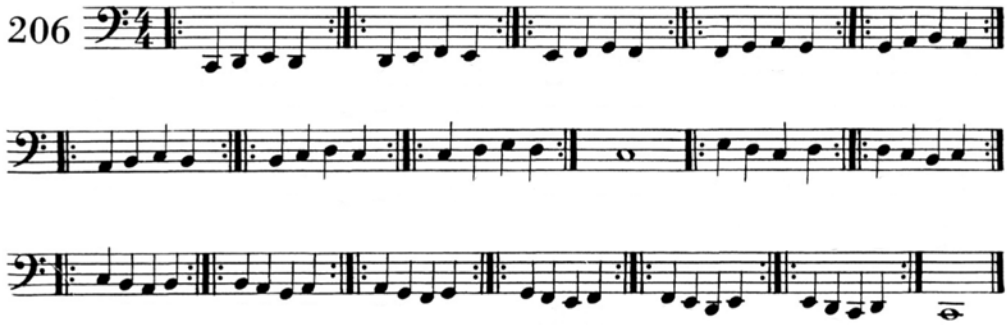
ESERCIZIO PREPARATORIO ALLE SCALE MAGGIORI.

PREPARATORY EXERCISE FOR THE MAJOR SCALES.

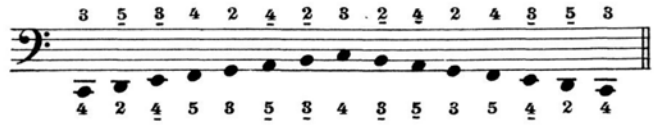
EJERCICIO PREPARATORIO DE LAS ESCALAS MAYORES.

206



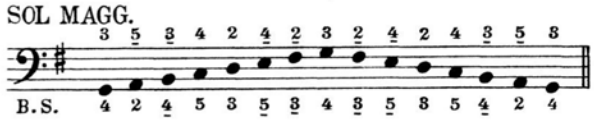
SCALE MAGGIORI | ***MAJOR SCALES*** | **ESCALAS MAYORES**

SCALA DI DO MAGGIORE
C MAJOR SCALE
ESCALA DE DO MAYOR

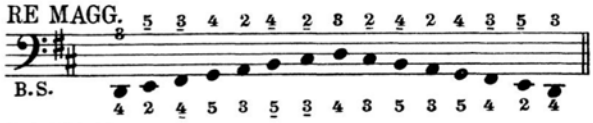


SCALE MAGGIORI con i ♯
MAJOR SCALES with ♯
ESCALAS MAYORES con los ♯

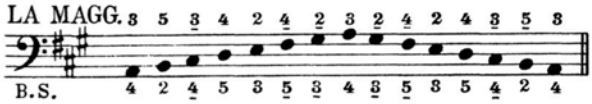
SOL MAGG.



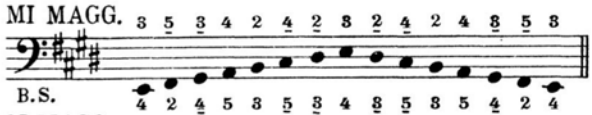
RE MAGG.



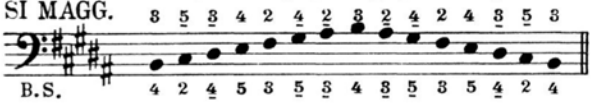
LA MAGG.



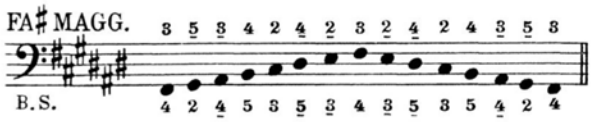
MI MAGG.



SI MAGG.

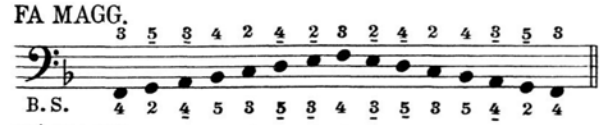


FA♯ MAGG.

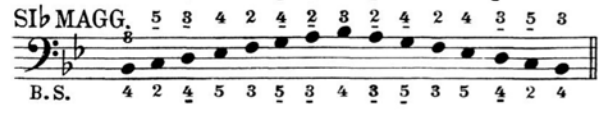


SCALE MAGGIORI con i ♭
MAJOR SCALES with ♭
ESCALAS MAYORES con los ♭

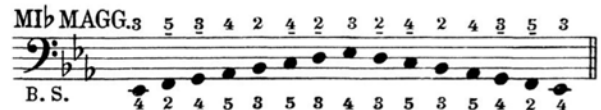
FA MAGG.



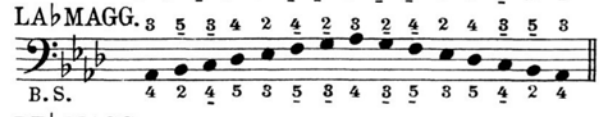
SI♭ MAGG.



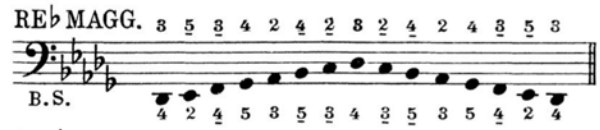
MI♭ MAGG.



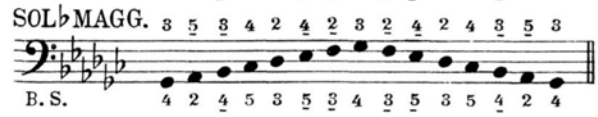
LA♭ MAGG.



RE♭ MAGG.



SOL♭ MAGG.



ESERCIZIO PREPARATORIO ALLE SCALE MINORI MELODICHE. | *PREPARATORY EXERCISE FOR MELODIC MINOR SCALES* | EJERCICIO PREPARATORIO A LAS ESCALAS MENORES MELODICAS

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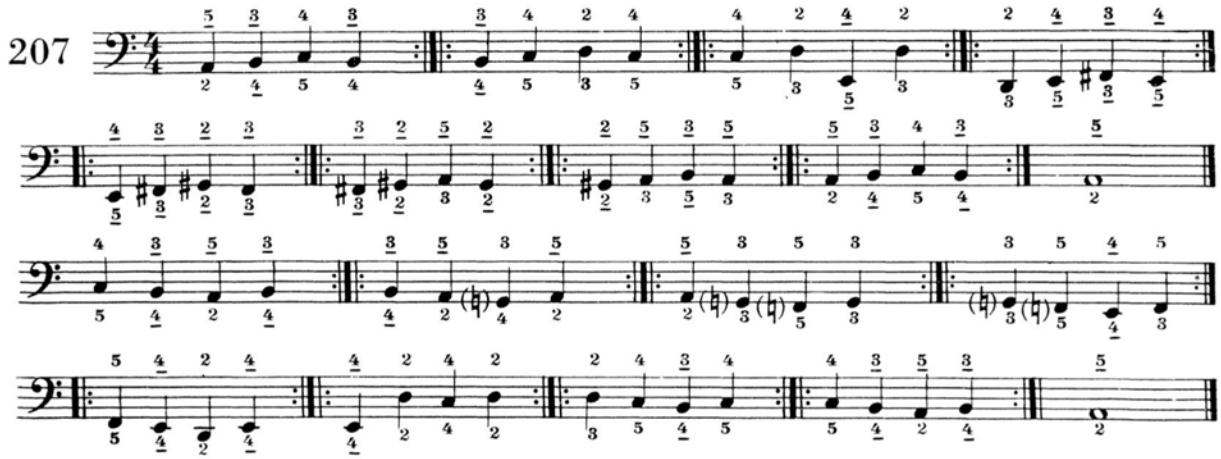
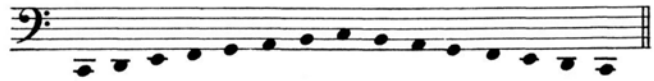


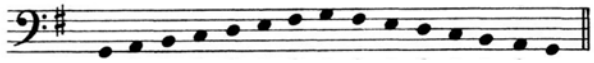
SCALE MAGGIORI | ***MAJOR SCALES*** | **ESCALAS MAYORES**

SCALA DI DO MAGGIORE
C MAJOR SCALE
ESCALA DE DO MAYOR

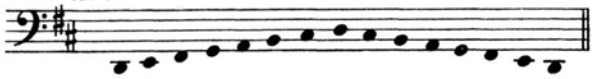


SCALE MAGGIORI con i ♯
MAJOR SCALES with ♯
ESCALAS MAYORES con los ♯

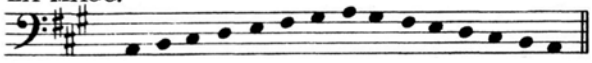
SOL MAGG.



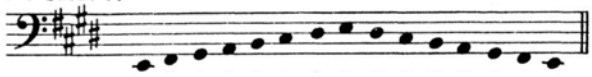
RE MAGG.



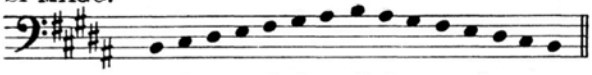
LA MAGG.



MI MAGG.



SI MAGG.



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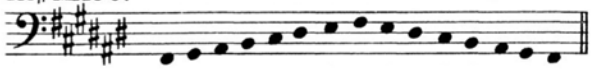
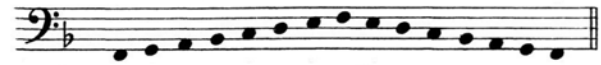


SCALE MAGGIORI con i ♭
MAJOR SCALES with ♭
ESCALAS MAYORES con los ♭

FA MAGG.



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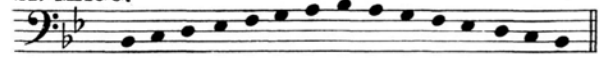
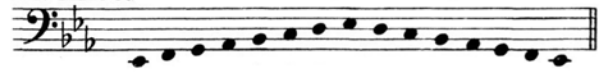
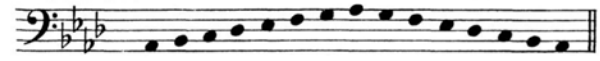


MI♭ MAGG.



LA♭ MAGG.



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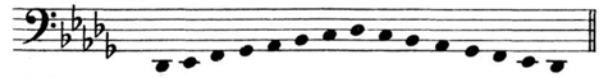
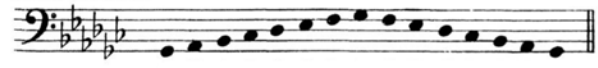


SOL♭ MAGG.

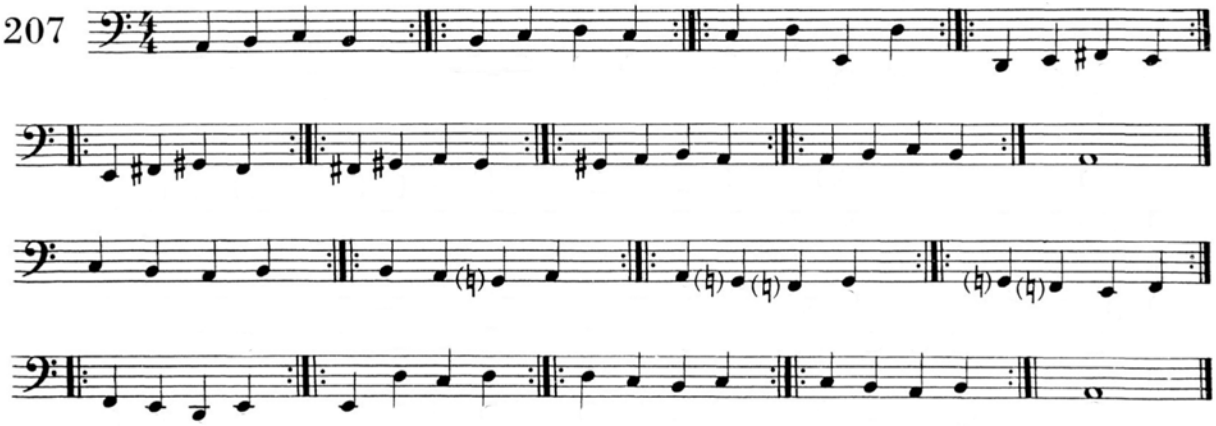


ESERCIZIO PREPARATORIO ALLE SCALE MINORI MELODICHE.

PREPARATORY EXERCISE FOR MELODIC MINOR SCALES

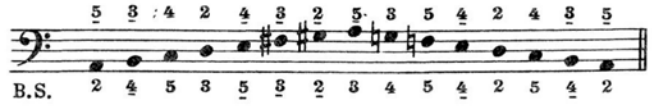
EJERCICIO PREPARATORIO A LAS ESCALAS MENORES MELODICAS

207

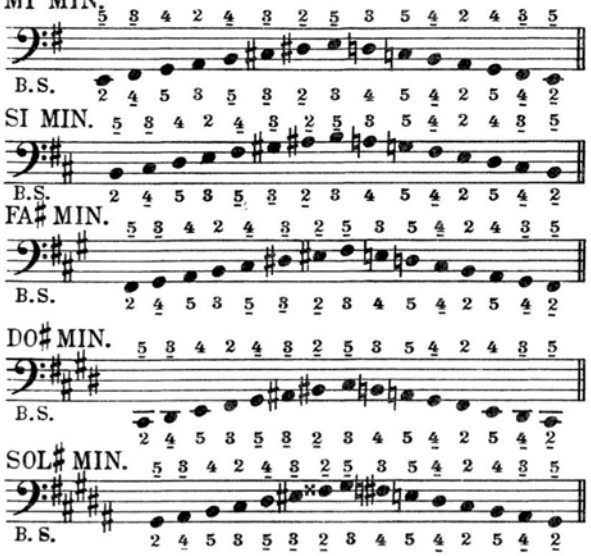


SCALE MINORI MELODICHE — *MELODIC MINOR SCALES* — ESCALAS MENORES MELÓDICAS

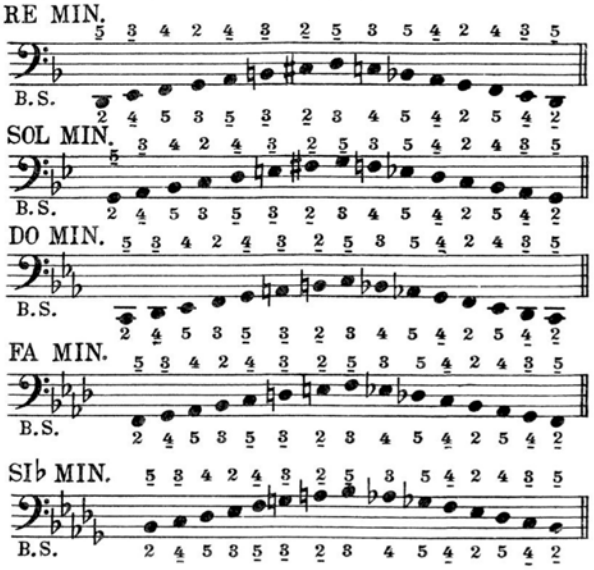
SCALA DI LA MINORE MELODICA
A MELODIC MINOR SCALE
ESCALA DE LA MENOR MELODICA



SCALE MINORI MELODICHE con i ♯
MELODIC MINOR SCALES with ♯
ESCALAS MENORES MELODICAS con los ♯



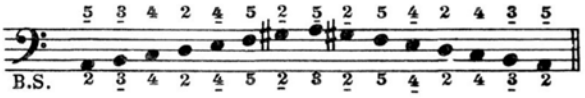
SCALE MINORI MELODICHE con i ♭
MELODIC MINOR SCALES with ♭.
ESCALAS MENORES MELODICAS con los ♭



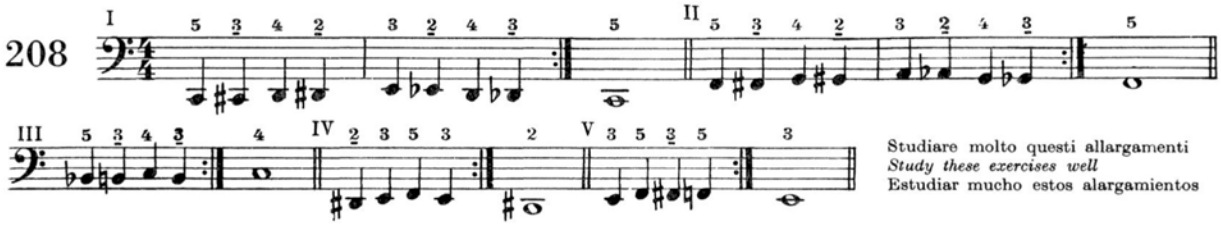
SCALE MINORI ARMONICHE — *HARMONIC MINOR SCALES* — ESCALAS MENORES ARMONICAS

Per completare diamo il modello delle scale minori armoniche.
To conclude, we give an example of the Harmonic Minor scales.
Para completar damos el modelo de las escalas menores armonicas.

SCALA DI LA MINORE ARMONICA
A HARMONIC MINOR SCALE
ESCALA DE LA MENOR ARMONICA

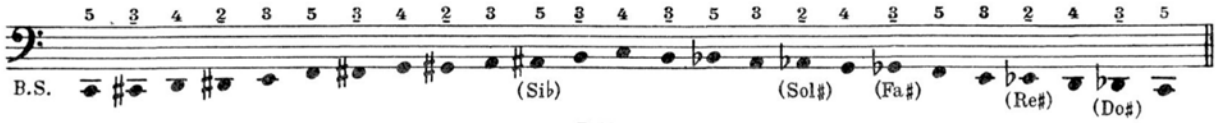


ESERCIZIO PREPARATORIO ALLA SCALA CROMATICA. | *PREPARATORY EXERCISE FOR CHROMATIC SCALE* | EJERCICIO PREPARATORIO A LA ESCALA CROMATICA



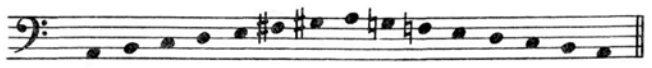
Studiare molto questi allargamenti
Study these exercises well
Estudiar mucho estos alargamientos

SCALA CROMATICA — *CHROMATIC SCALE* — ESCALA CROMÁTICA



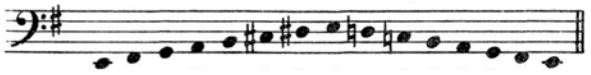
SCALE MINORI MELODICHE — *MELODIC MINOR SCALES* — ESCALAS MENORES MELÓDICAS

SCALA DI LA MINORE MELODICA
A MELODIC MINOR SCALE
ESCALA DE LA MENOR MELODICA

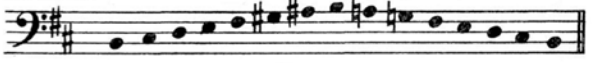


SCALE MINORI MELODICHE con i ♯
MELODIC MINOR SCALES with ♯
ESCALAS MENORES MELODICAS con los ♯

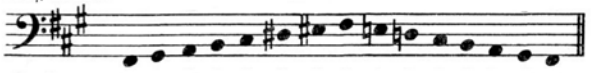
MI MIN.



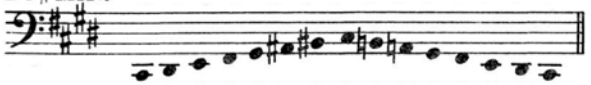
SI MIN.



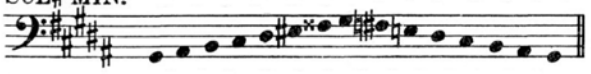
FA♯ MIN.



DO♯ MIN.

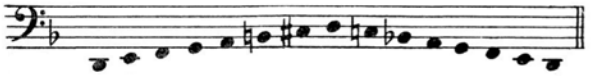


SOL♯ MIN.

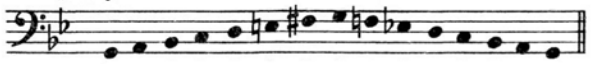


SCALE MINORI MELODICHE con i ♭
MELODIC MINOR SCALES with ♭.
ESCALAS MENORES MELODICAS con los ♭

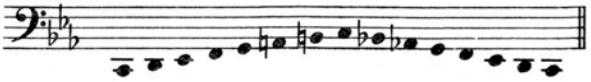
RE MIN.



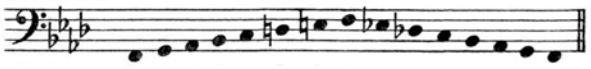
SOL MIN.



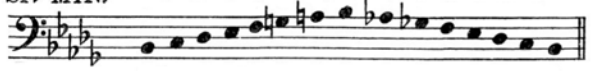
DO MIN.



FA MIN.



SI♭ MIN.



SCALE MINORI ARMONICHE — *HARMONIC MINOR SCALES* — ESCALAS MENORES ARMONICAS

Per completare diamo il modello delle scale minori armoniche.
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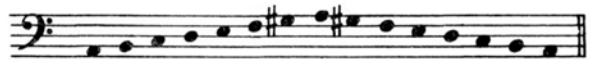
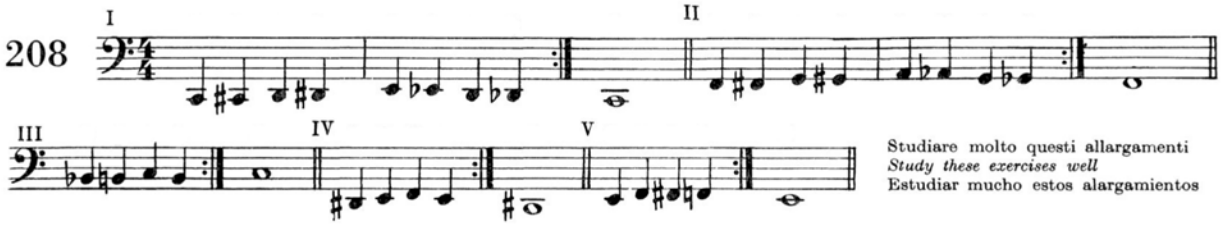
SCALA DI LA MINORE ARMONICA
A HARMONIC MINOR SCALE
ESCALA DE LA MENOR ARMONICA



ESERCIZIO PREPARATORIO ALLA SCALA CROMATICA. | *PREPARATORY EXERCISE FOR CHROMATIC SCALE* | EJERCICIO PREPARATORIO A LA ESCALA CROMATICA

208



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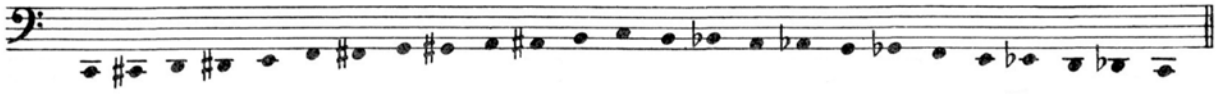
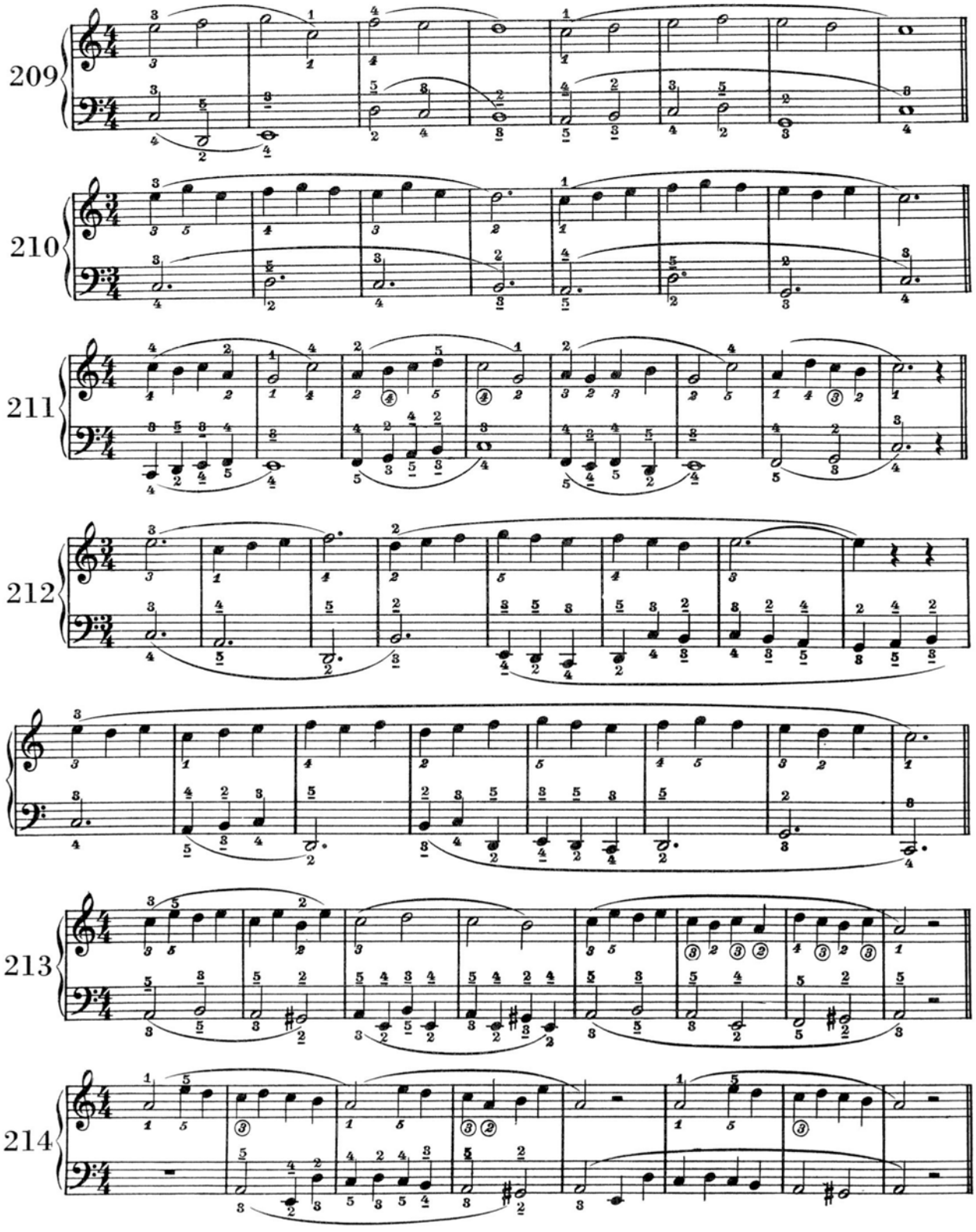
SCALA CROMATICA — *CHROMATIC SCALE* — ESCALA CROMÁTICA



ESERCIZI CON L'IMPIEGO DEI BASSI FONDAMENTALI E DEI CONTRABBASSI

EXERCISES USING FUNDAMENTAL BASSES AND COUNTERBASSES

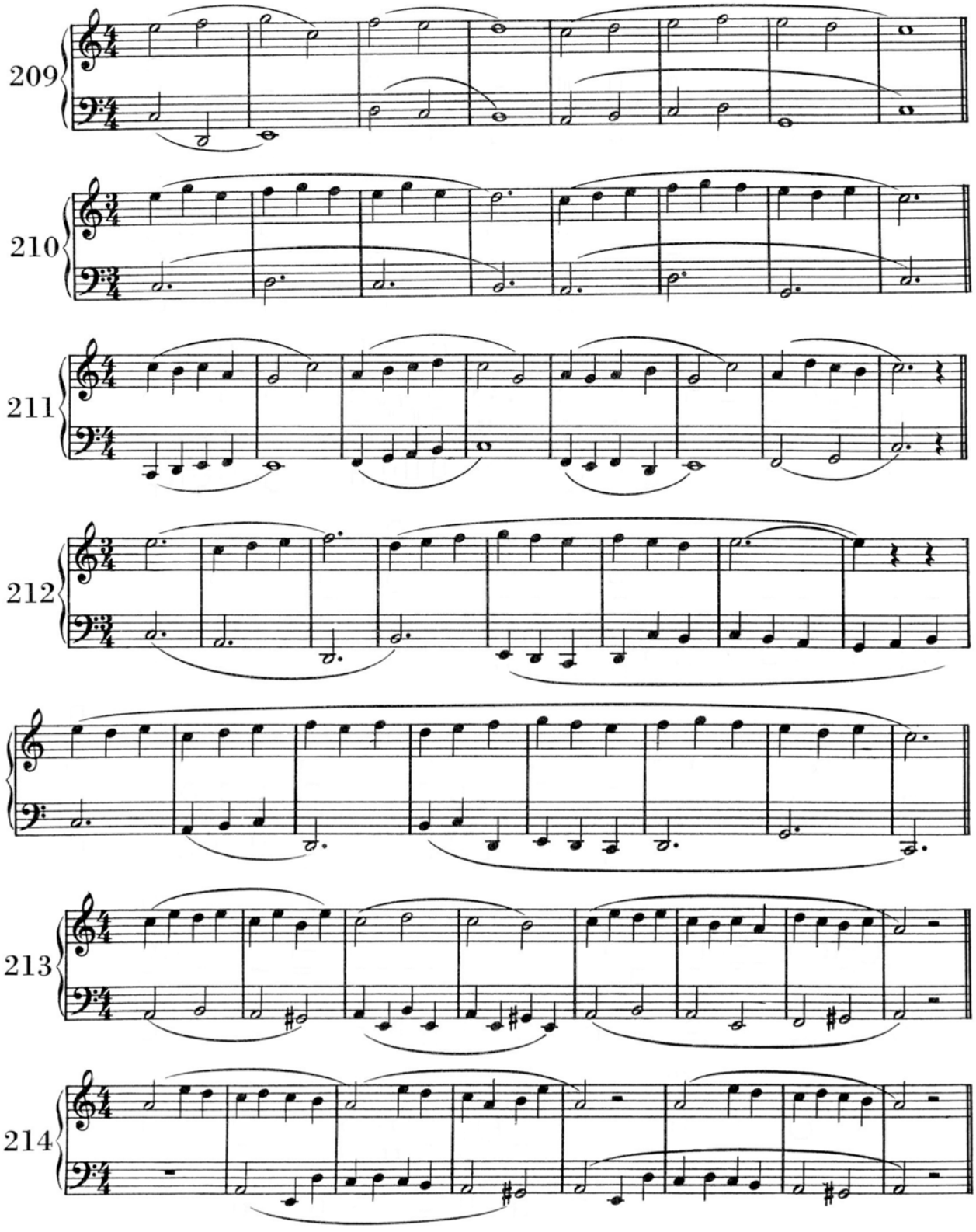
EJERCICIOS CON EMPLEO DE LOS BAIOS FUNDAMENTALES Y DE LOS CONTRABAIOS

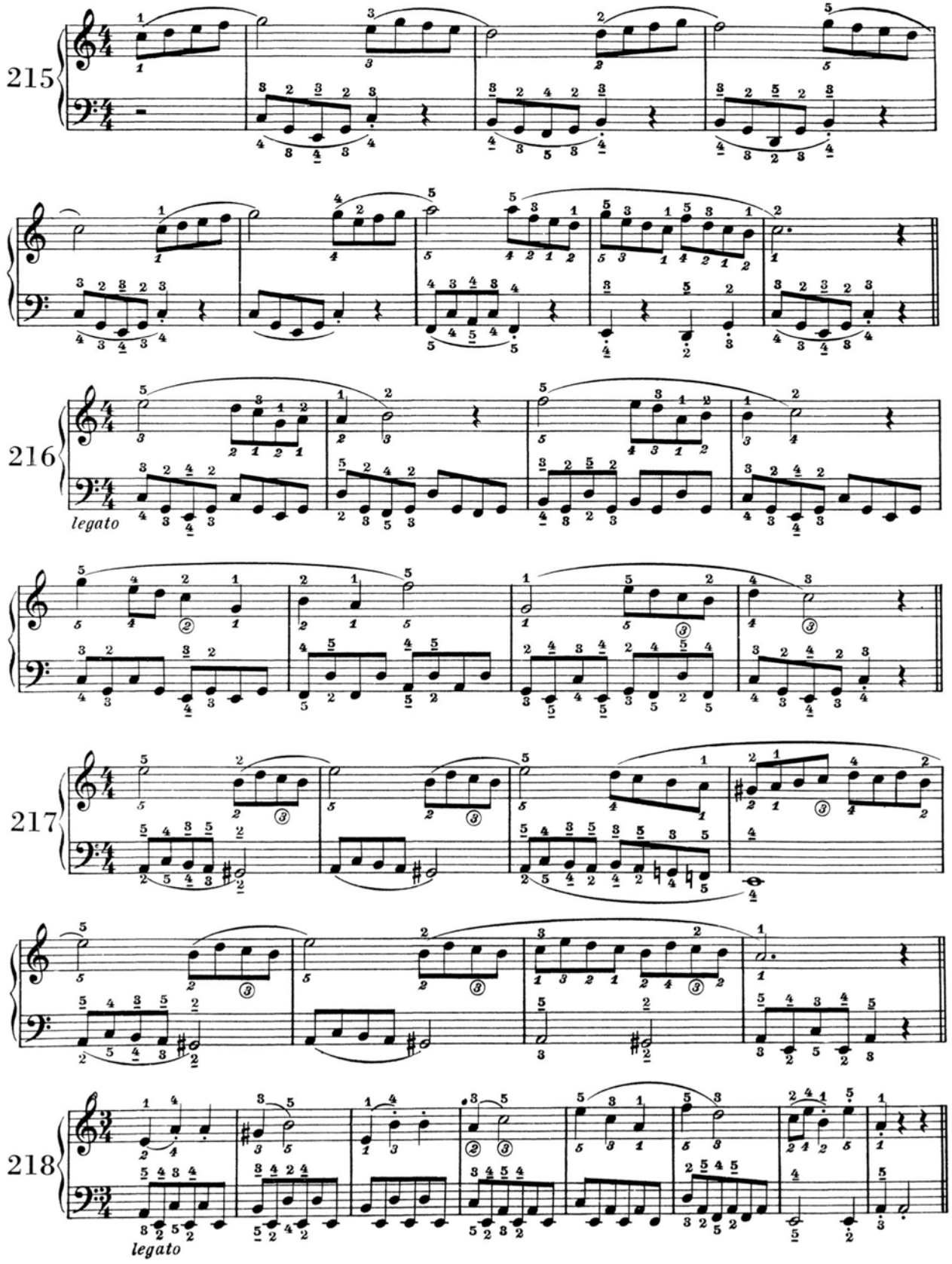


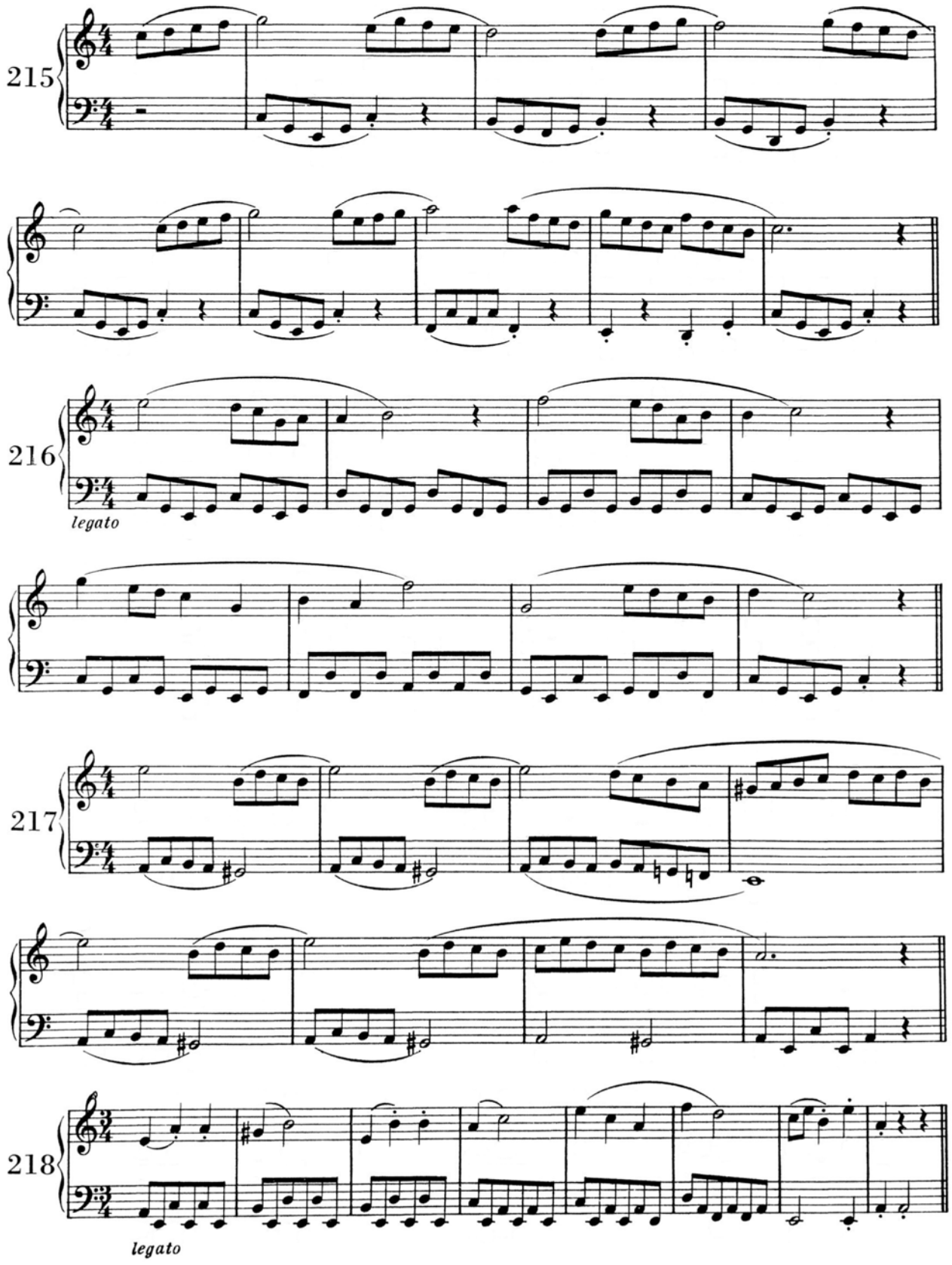
ESERCIZI CON L'IMPIEGO DEI BASSI FONDAMENTALI E DEI CONTRABBASSI

EXERCISES USING FUNDAMENTAL BASSES AND COUNTER-BASSES

EJERCICIOS CON EMPLEO DE LOS BAIOS FUNDAMENTALES Y DE LOS CONTRABAIOS



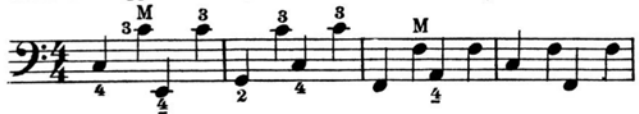

215
216
legato
217
218
legato


215
216
legato
217
218
legato

ESERCIZI SUI RIVOLTI | *EXERCISES ON INVERSIONS* | EJERCICIOS SOBRE INVERSIONES

Accordi maggiori - *Major chords* - Acordes mayores

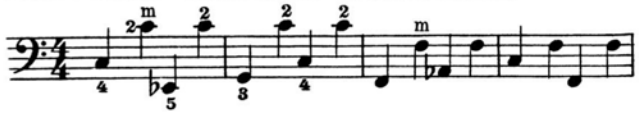
219



Continuare la progressione
Continue the prgression
Continuar la progresión

Accordi minori - *Minor chords* - Acordes menores

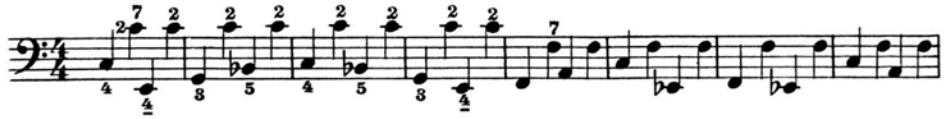
220



Bis
Repeat
Bis

Accordi di 7ª dominante - *Dominant seventh chords* - Acordes de 7ª dominante

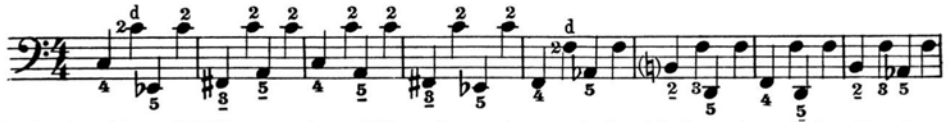
221



Bis
Repeat
Bis

Accordi di 7ª diminuita - *Diminished seventh chords* - Acordes de 7ª disminuida

222



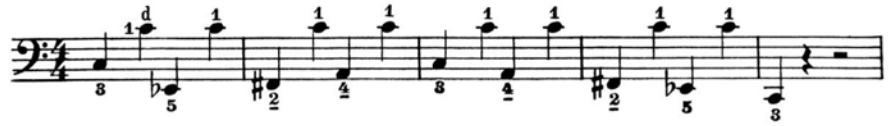
Bis
Repeat
Bis

N.B. - In alcuni casi è consigliabile usare il pollice della mano sinistra (indicato con il N. 1). Ciò è applicabile alla sola fila degli accordi di settima diminuita mediante una leggera flessione della prima falange.

N.B. - *In certain cases it is advised to use the thumb of the lefthand (signified by the number). But that can only be done with the Diminished Seventh row by using the first joint.*

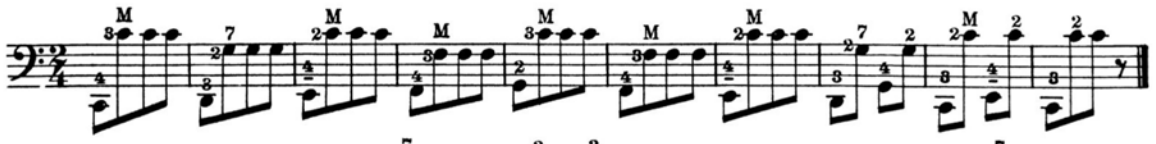
N.B. - En algunos casos es aconsejable usar el pulgar de la mano izquierda (indicado con el N. 1). Esto es aplicable a la única hilera de acordes de séptima disminuida, mediante una ligera flexion de la primiera falange.

ESEMPIO
EXAMPLE
EJEMPLO

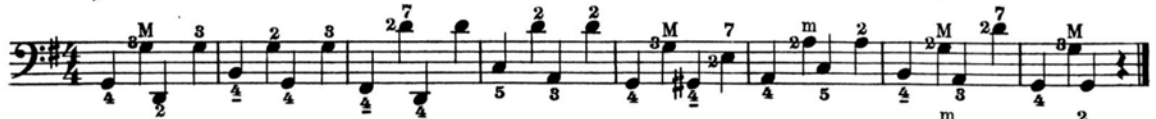


ESERCIZI RIASSUNTIVI | *RECAPITULATORY EXERCISES* | EJERCICIOS DE RECAPITULACIÓN

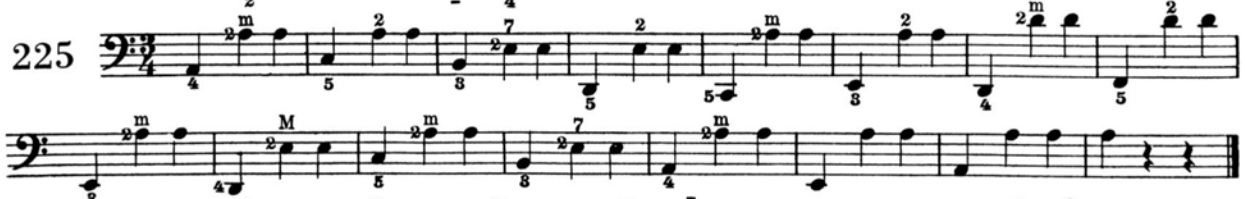
223



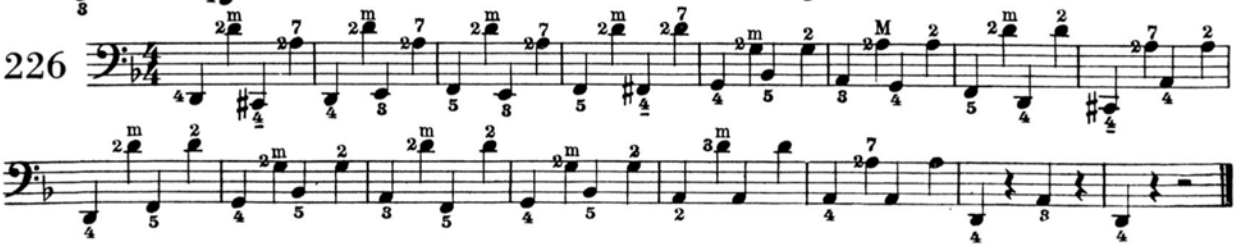
224



225



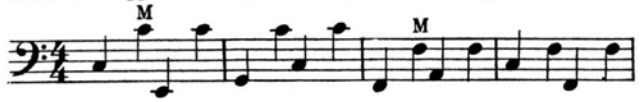
226



ESERCIZI SUI RIVOLTI | *EXERCISES ON INVERSIONS* | EJERCICIOS SOBRE INVERSIONES

Accordi maggiori - *Major chords* - Acordes mayores

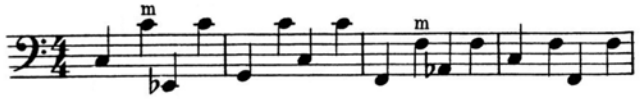
219



Continuare la progressione
Continue the prgression
Continuar la progresión

Accordi minori - *Minor chords* - Acordes menores

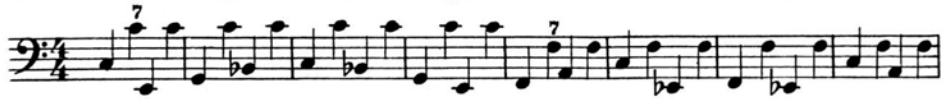
220



Bis
Repeat
Bis

Accordi di 7ª dominante - *Dominant seventh chords* - Acordes de 7ª dominante

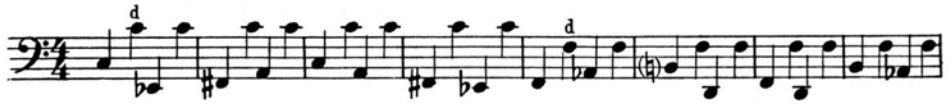
221



Bis
Repeat
Bis

Accordi di 7ª diminuita - *Diminished seventh chords* - Acordes de 7ª disminuida

222



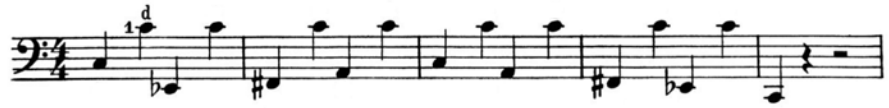
Bis
Repeat
Bis

N.B. - In alcuni casi è consigliabile usare il pollice della mano sinistra (indicato con il N. 1). Ciò è applicabile alla sola fila degli accordi di settima diminuita mediante una leggera flessione della prima falange.

N.B. - *In certain cases it is advised to use the thumb of the lefthand (signified by the number). But that can only be done with the Diminished Seventh row by using the first joint.*

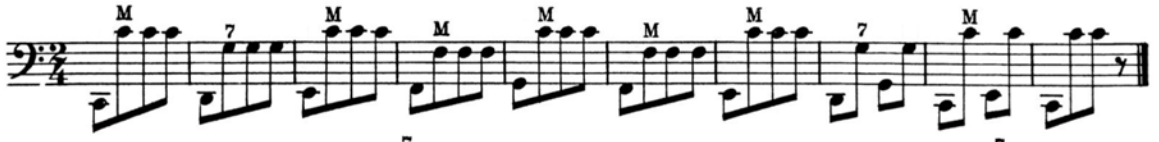
N.B. - En algunos casos es aconsejable usar el pulgar de la mano izquierda (indicado con el N. 1). Esto es aplicable a la única hilera de acordes de séptima disminuida, mediante una ligera flexion de la primiera falange.

ESEMPIO
EXAMPLE
EJEMPLO



ESERCIZI RIASSUNTIVI | ***RECAPITULATORY EXERCISES*** | **EJERCICIOS DE RECAPITULACIÓN**

223



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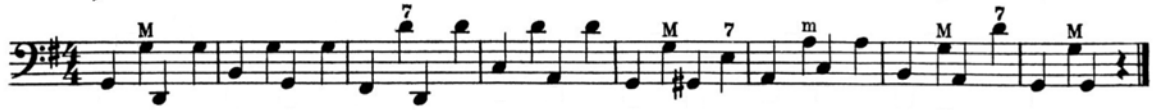

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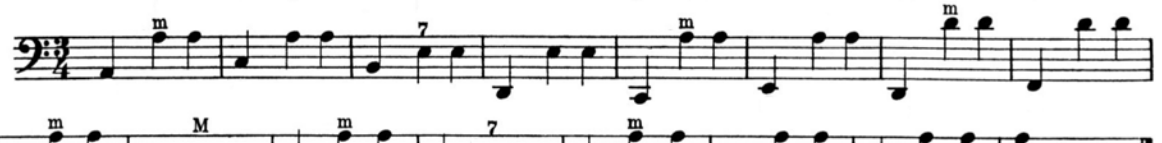

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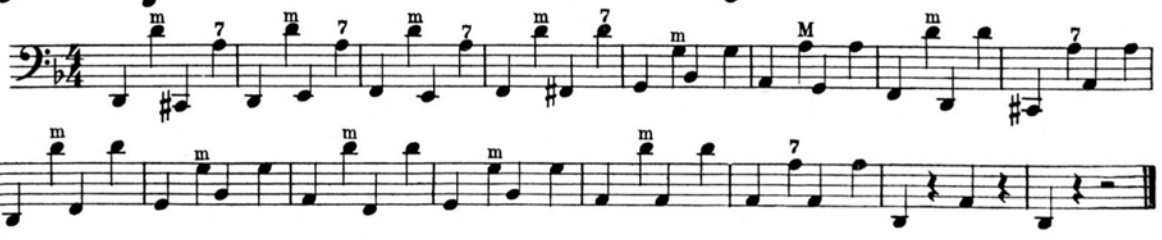
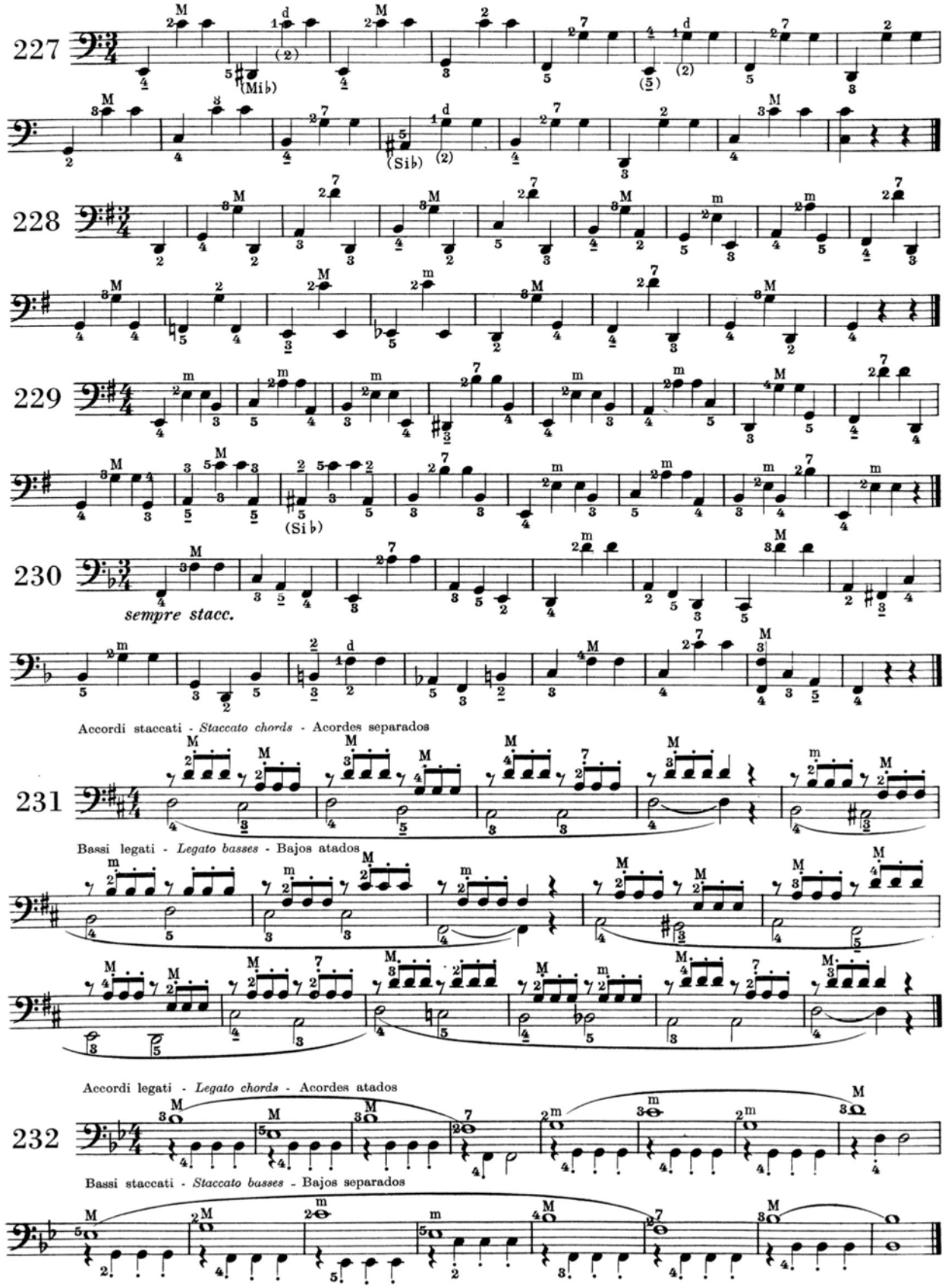



227
(Mi♭)
(Si♭)
228
229
(Si♭)
230
sempre stacc.
Accordi staccati - Staccato chords - Acordes separados
231
Bassi legati - Legato basses - Bajos atados
Accordi legati - Legato chords - Acordes atados
232
Bassi staccati - Staccato basses - Bajos separados

227

228

229

230

sempre stacc.

Accordi staccati - *Staccato chords* - Acordes separados

231

Bassi legati - *Legato basses* - Bajos atados

Accordi legati - *Legato chords* - Acordes atados

232

Bassi staccati - *Staccato basses* - Bajos separados

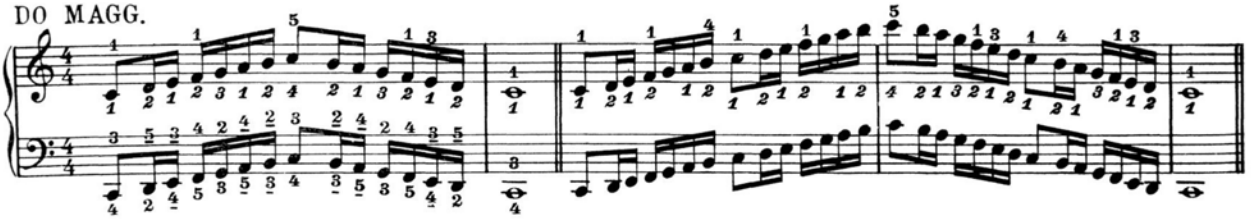
SCALE MAGGIORI
(A MANI UNITE)

MAJOR SCALES
(*FOR TWO HANDS*)

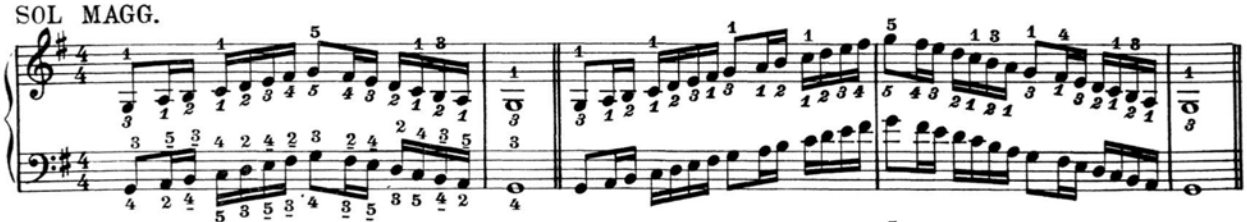
ESCALAS MAYORES
(A DOS MANOS)

Scale con i ♯ - *Scales with* ♯ - Escalas con los ♯

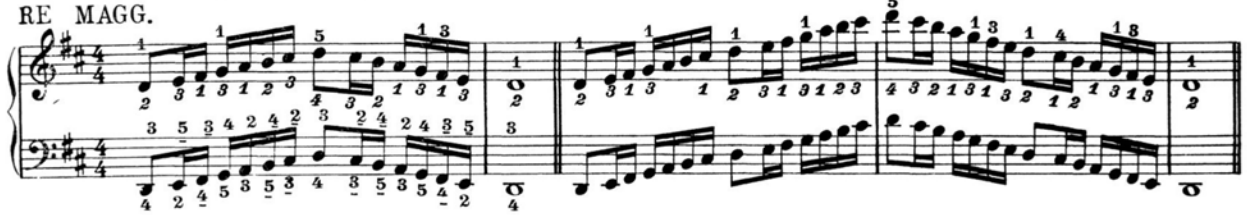
DO MAGG.



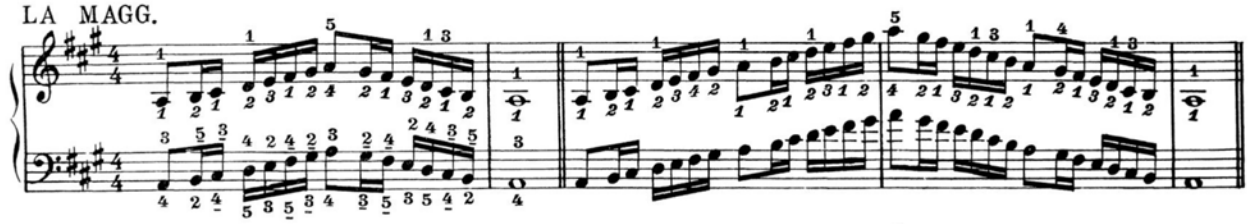
SOL MAGG.



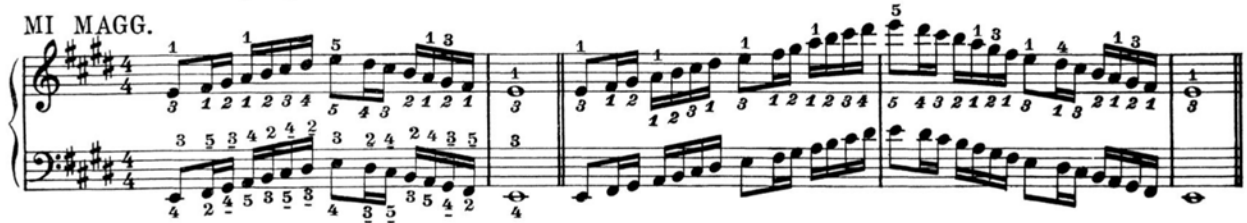
RE MAGG.



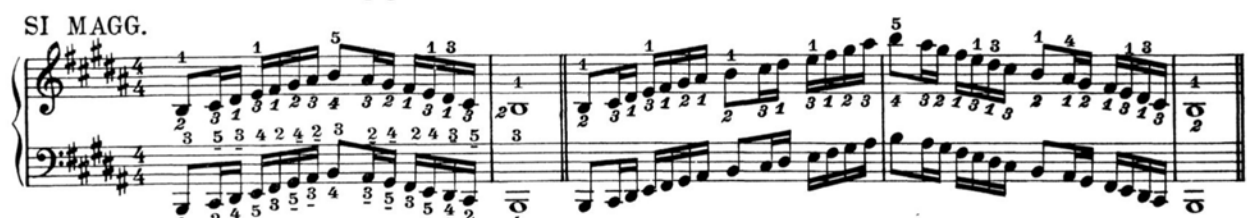
LA MAGG.



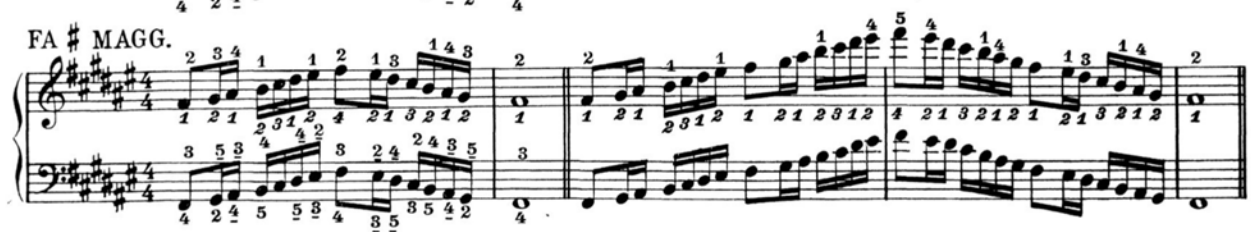
MI MAGG.



SI MAGG.



FA ♯ MAGG.



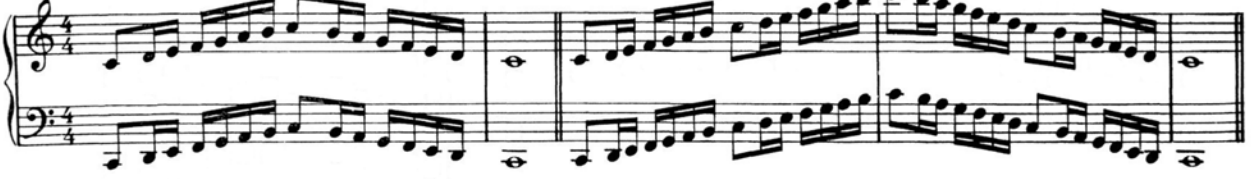
SCALE MAGGIORI
(A MANI UNITE)

MAJOR SCALES
(*FOR TWO HANDS*)

ESCALAS MAYORES
(A DOS MANOS)

Scale con i ♯ - *Scales with* ♯ - Escalas con los ♯

DO MAGG.



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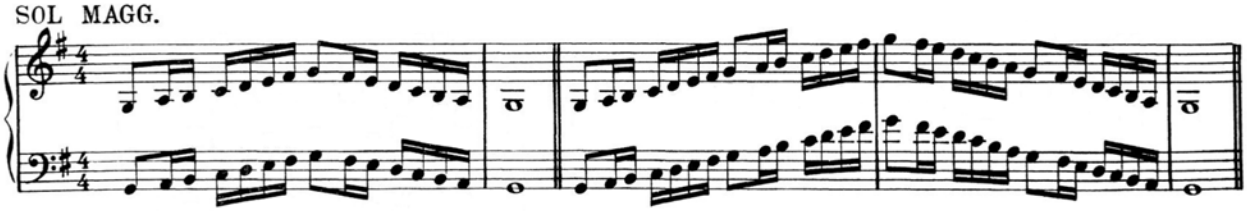
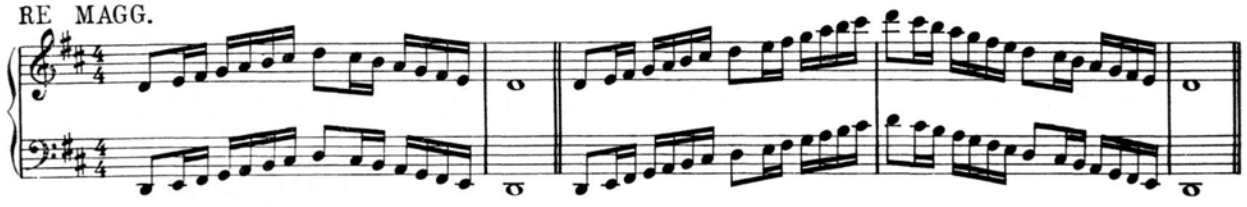
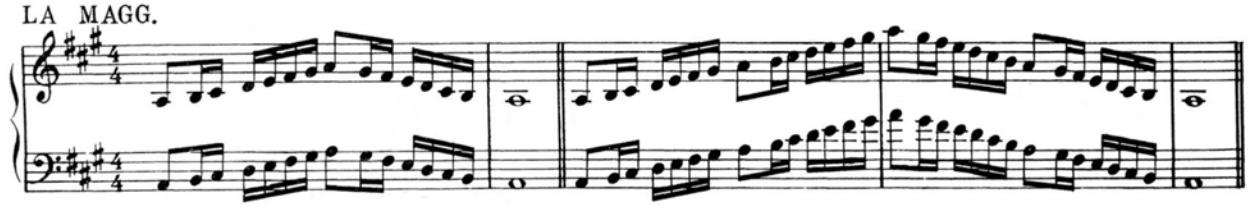


RE MAGG.



LA MAGG.



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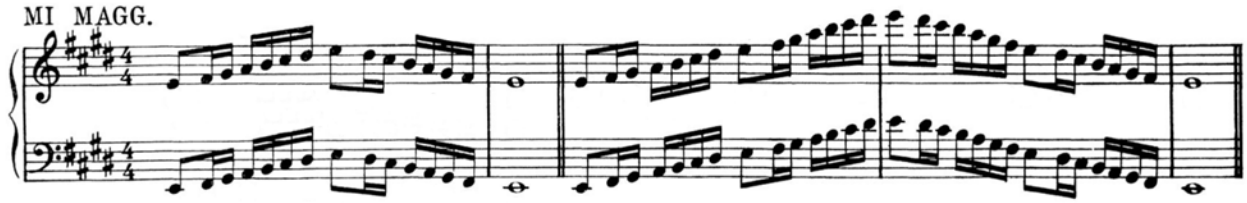

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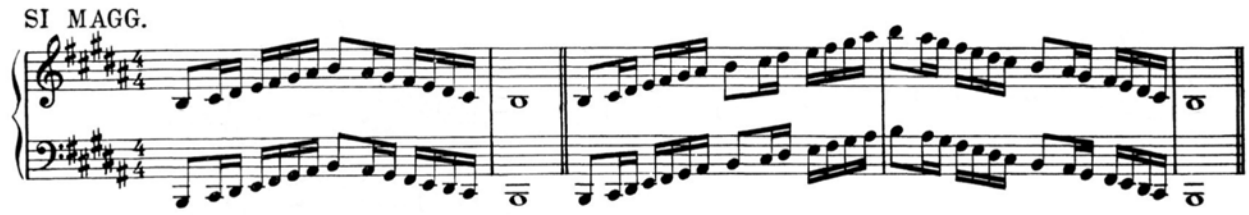

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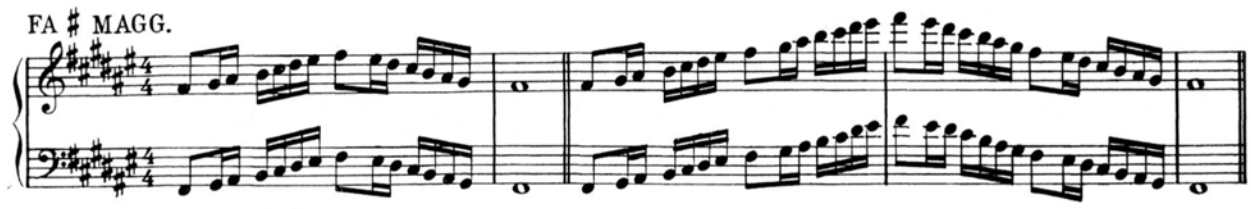
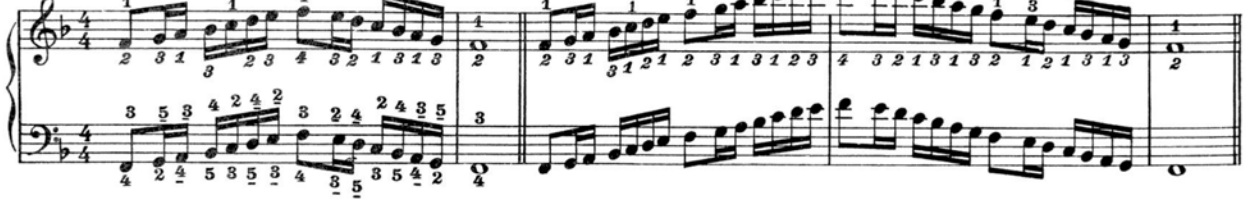
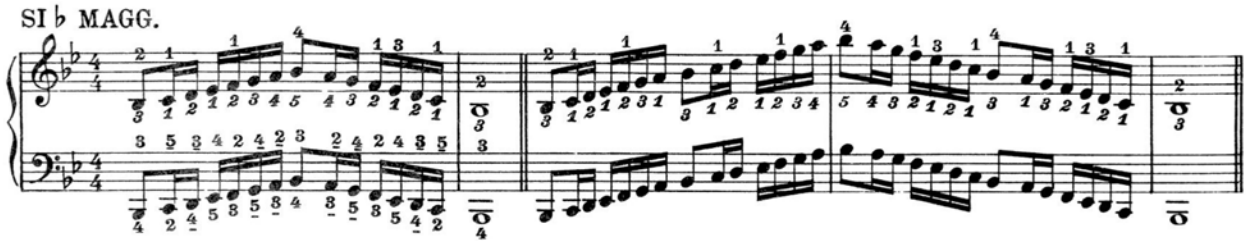


Scale con i ♭ - *Scales with* ♭ - Escalas con los ♭

FA MAGG.



SI ♭ MAGG.



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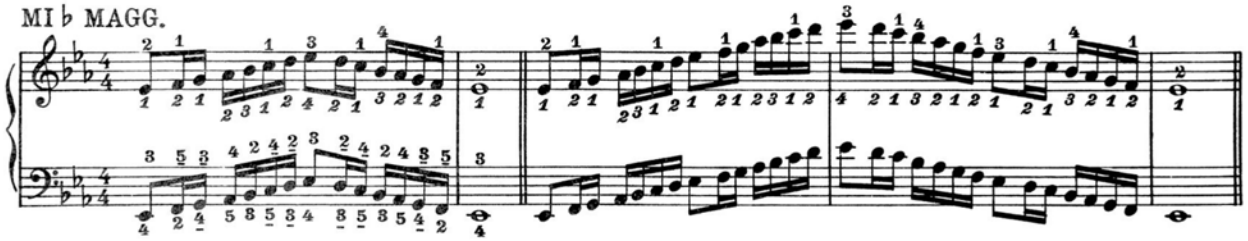
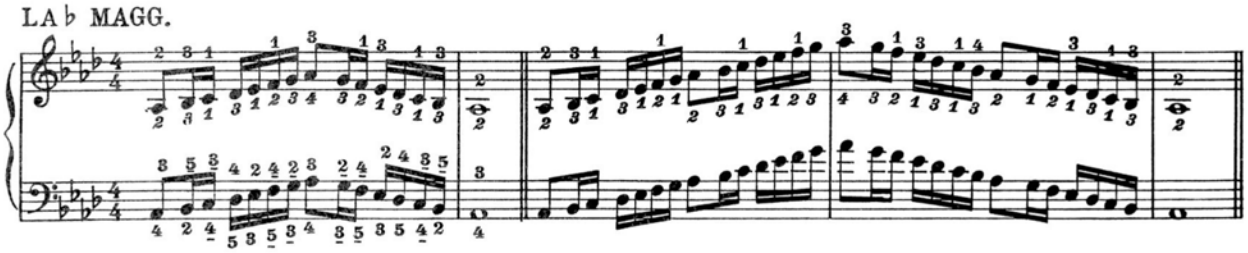
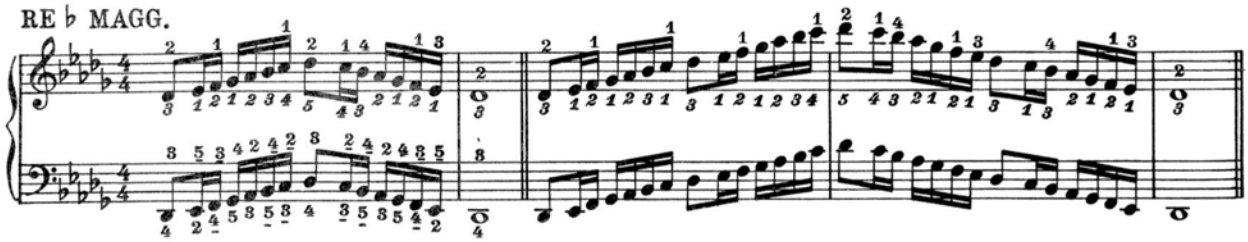


LA ♭ MAGG.



RE ♭ MAGG.



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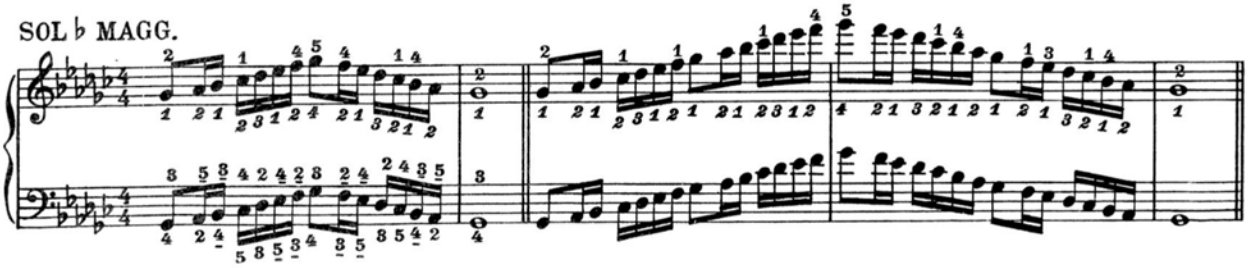
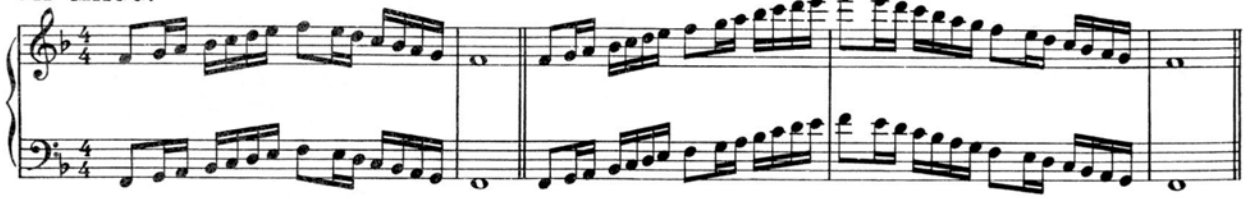


Scale con i ♭ - *Scales with* ♭ - Escalas con los ♭

FA MAGG.



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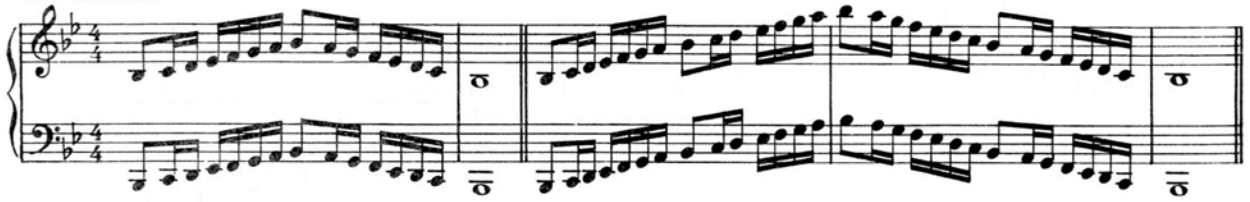

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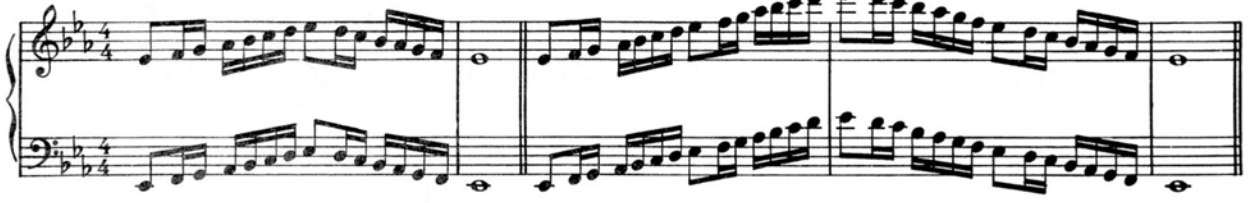

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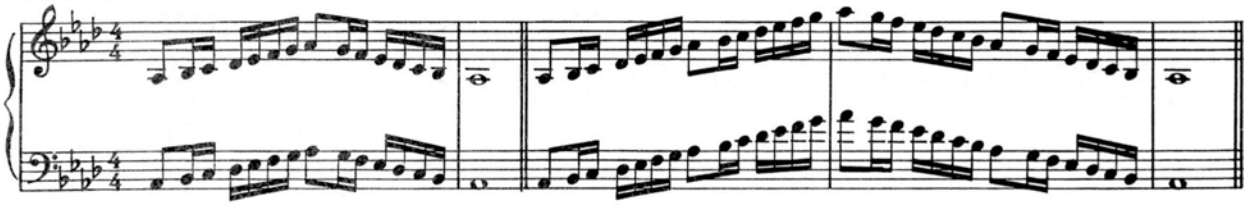

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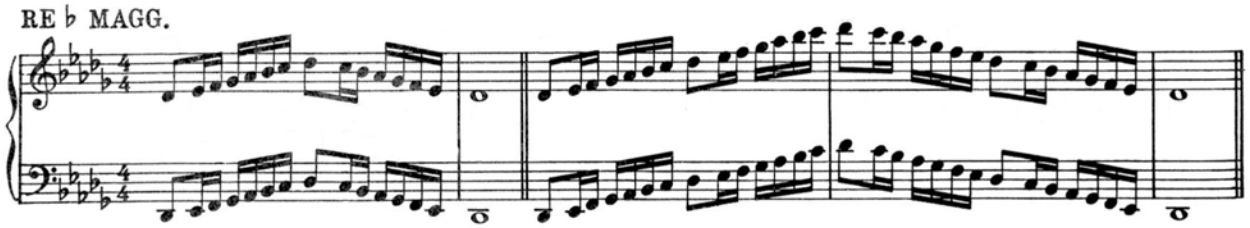

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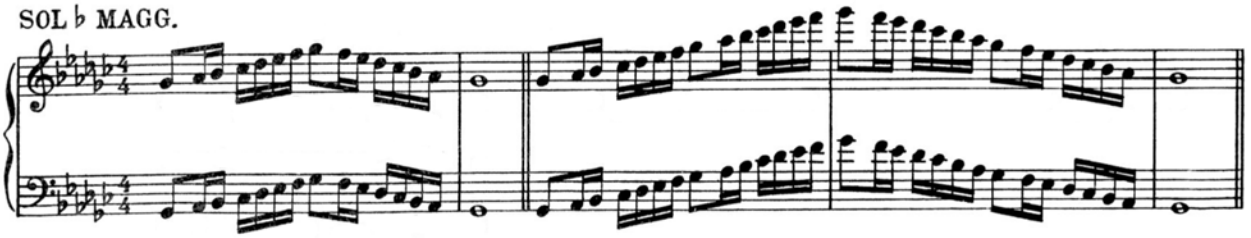


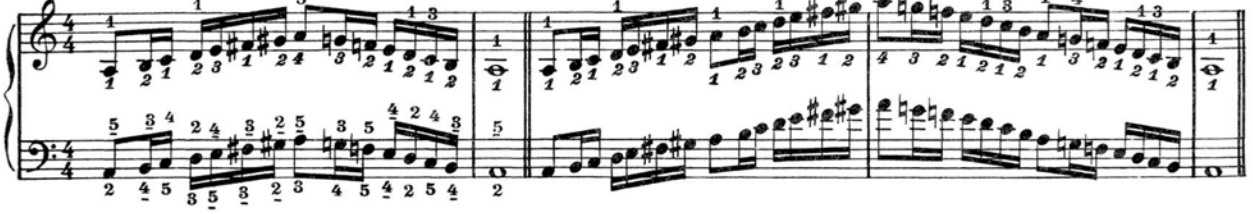
SCALE
MINORI MELODICHE
(A MANI UNITE)

MELODIC
MINOR SCALES
(*FOR TWO HANDS*)

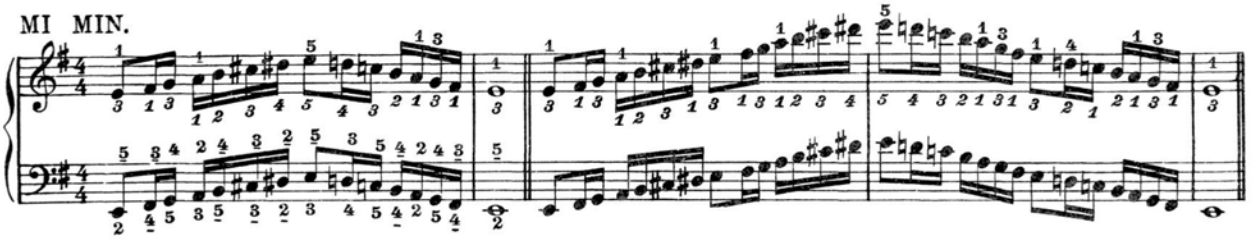
ESCALAS
MENORES MELÓDICAS
(A DOS MANOS)

Scale con i ♯ - *Scales with* ♯ - Escalas con los ♯

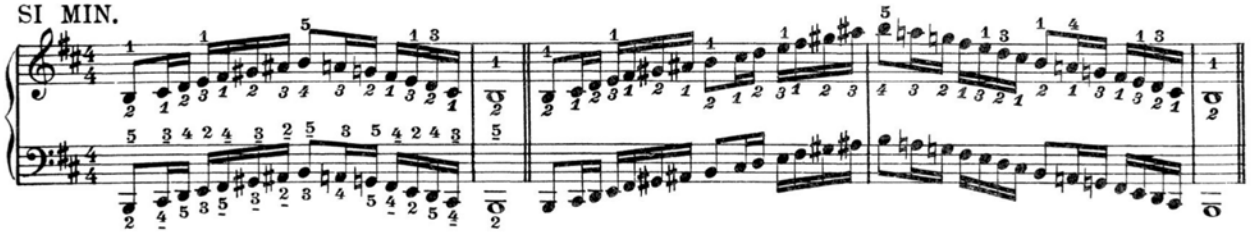
LA MIN.



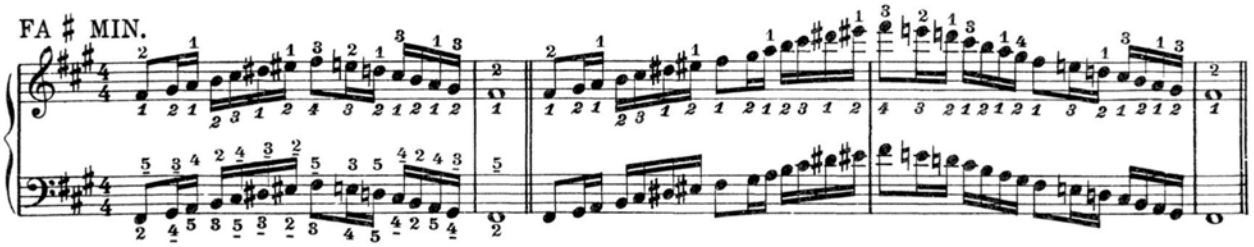
MI MIN.



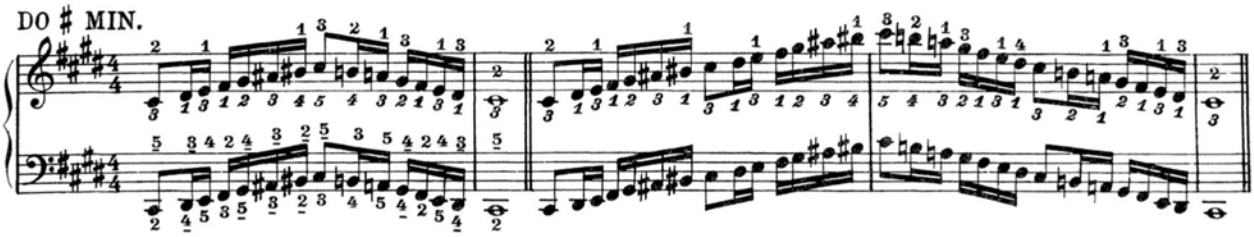
SI MIN.



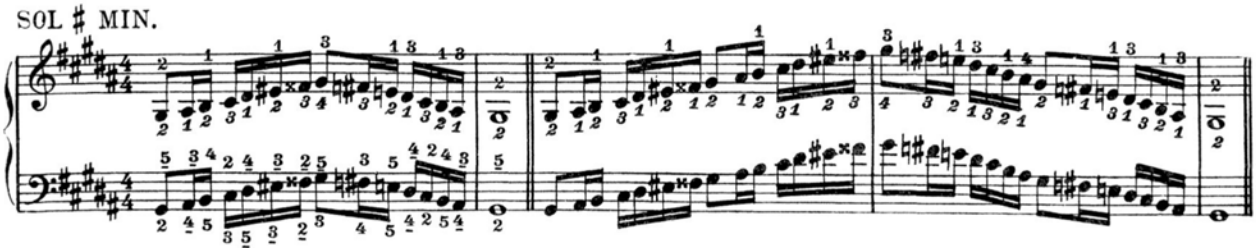
FA ♯ MIN.



DO ♯ MIN.



SOL ♯ MIN.



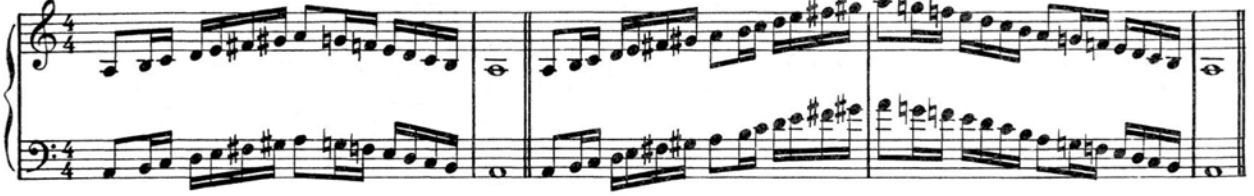
SCALE
MINORI MELODICHE
(A MANI UNITE)

MELODIC
MINOR SCALES
(*FOR TWO HANDS*)

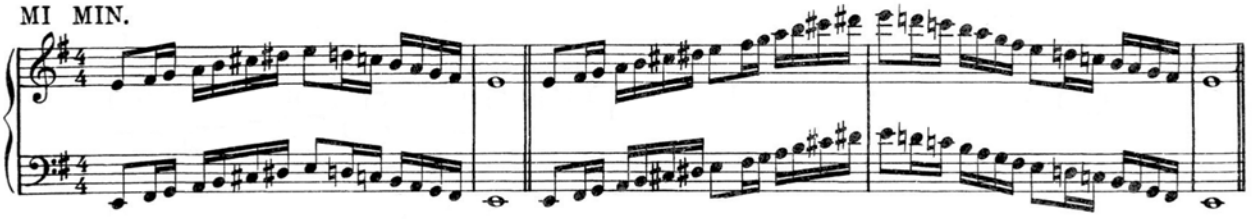
ESCALAS
MENORES MELÓDICAS
(A DOS MANOS)

Scale con i ♯ - *Scales with* ♯ - Escalas con los ♯

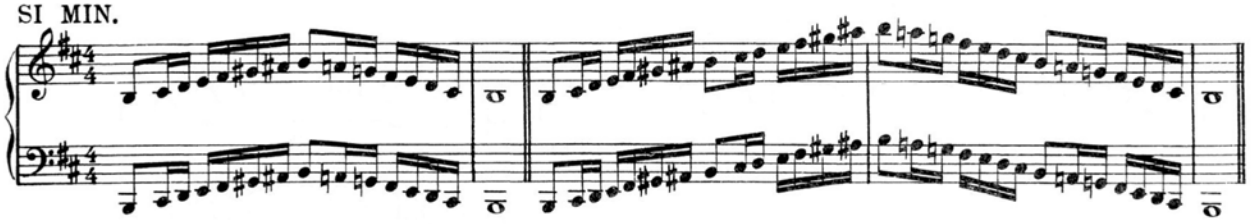
LA MIN.



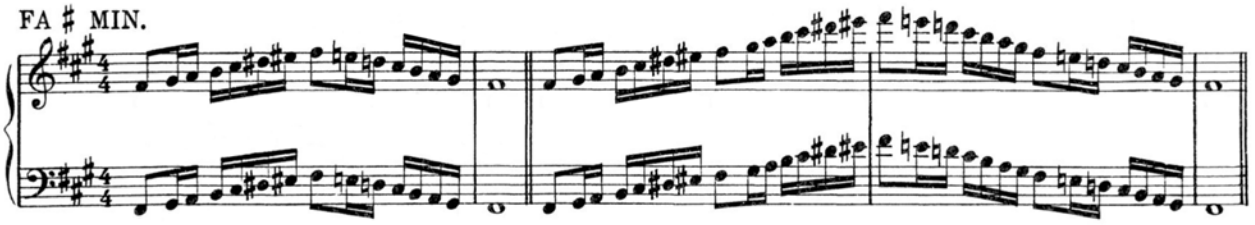
MI MIN.



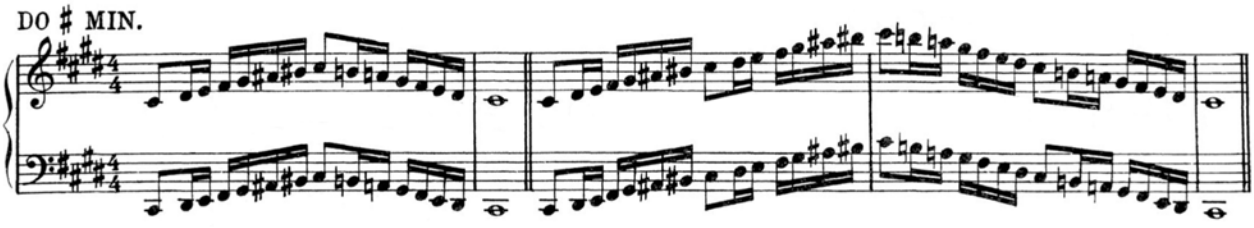
SI MIN.



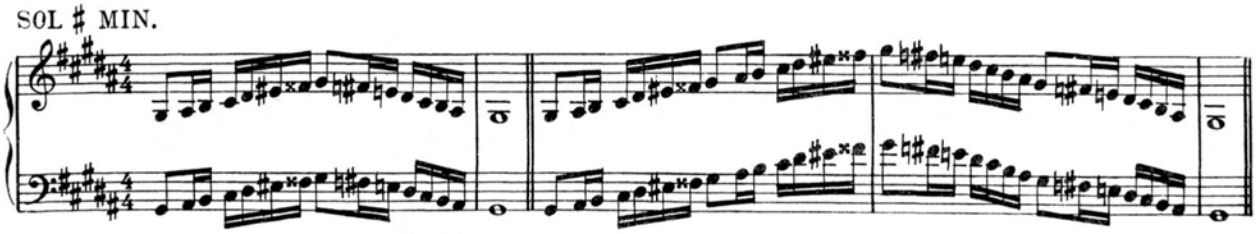
FA ♯ MIN.



DO ♯ MIN.

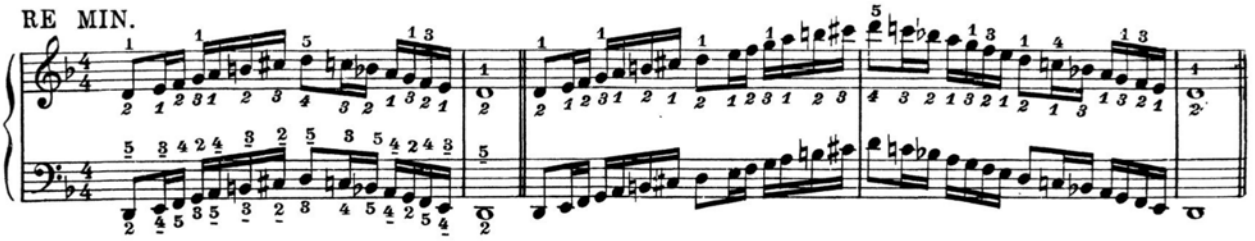


SOL ♯ MIN.



Scale con i ♭ - *Scales with* ♭ - Escalas con los ♭

RE MIN.



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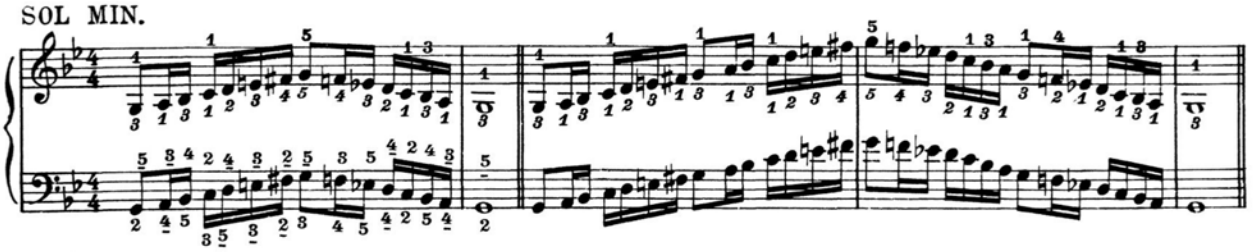
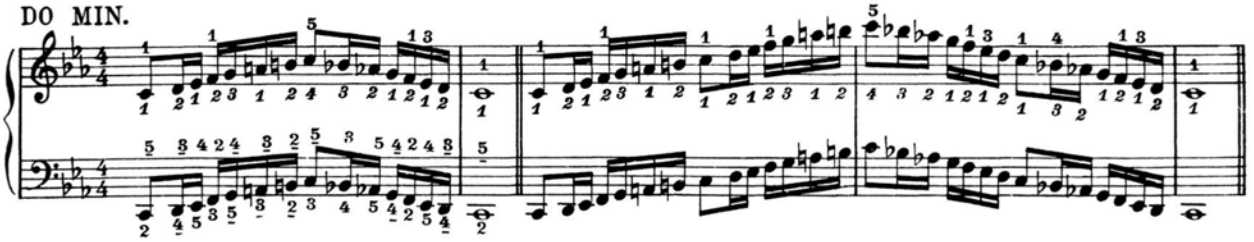


DO MIN.



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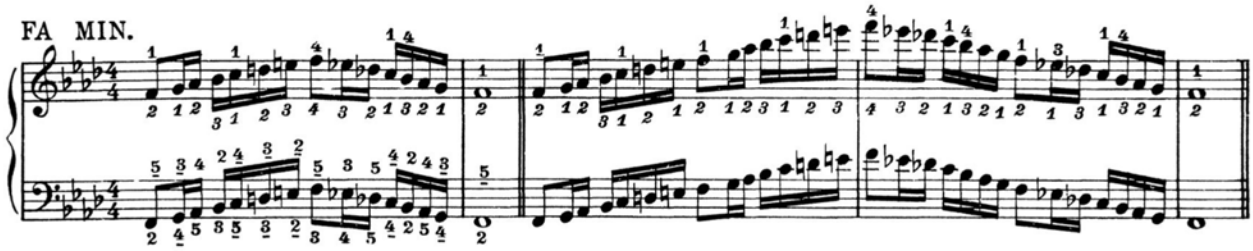
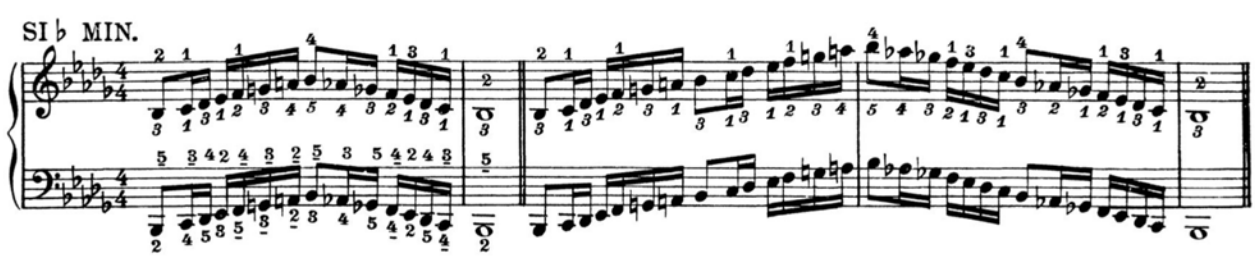


SI ♭ MIN.



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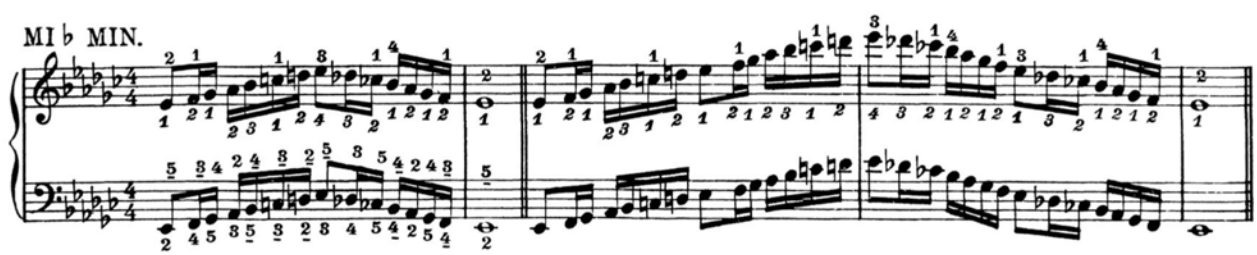
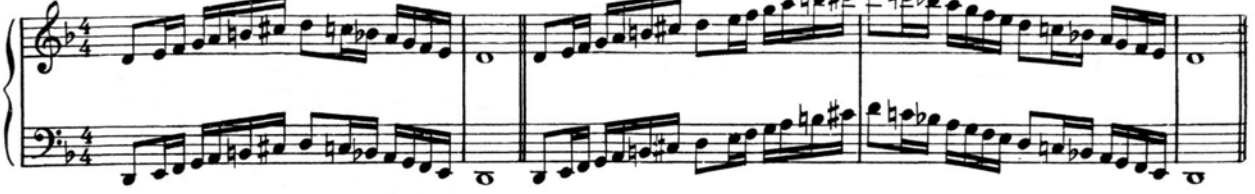


Scale con i ♭ - *Scales with* ♭ - Escalas con los ♭

RE MIN.



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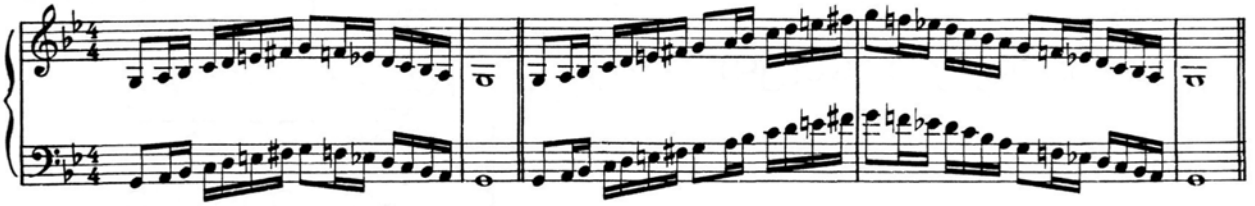

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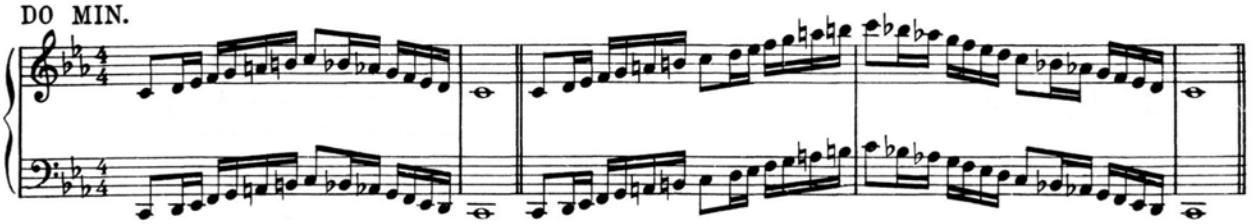

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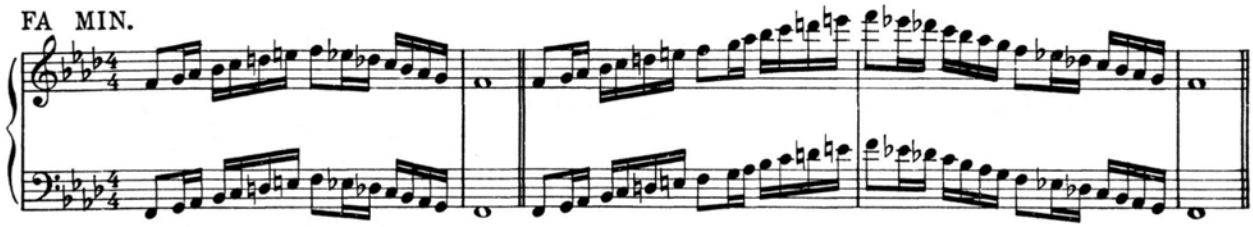

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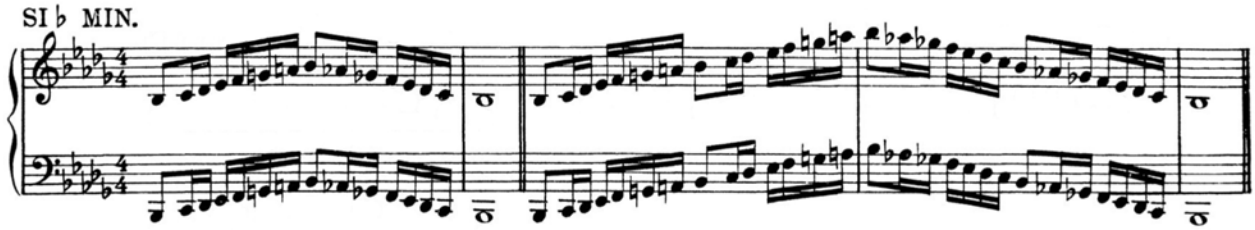

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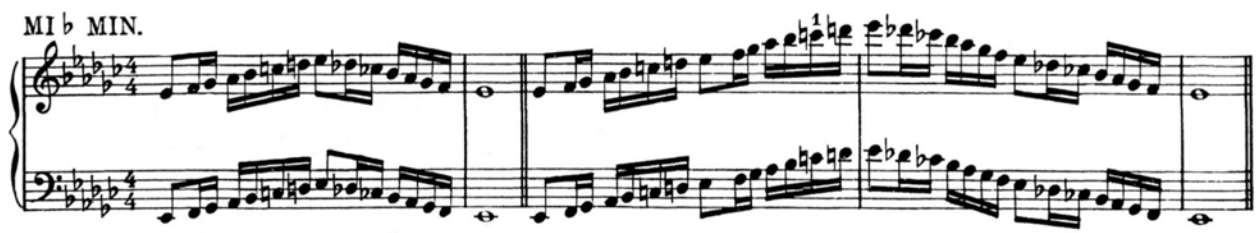


CAPITOLO XVII

GLI ARPEGGI

ARPEGGI PER LA MANO DESTRA

L'esecuzione degli arpeggi sulla fisarmonica presenta, data la posizione della tastiera, delle difficoltà particolari. Consigliamo perciò di studiare questa forma tecnica nelle seguenti maniere:

a) ARPEGGI DI UN'OTTAVA SENZA PASSAGGIO DEL POLLICE
Eseguire lentamente, con suono legato, usando la diteggiatura messa immediatamente sopra le note, ripetendo più volte l'esercizio.

b) ARPEGGI DI UN'OTTAVA CON PASSAGGI DEL POLLICE
Eseguire sempre lentamente e legato, usando la diteggiatura messa fra parentesi.
Raccomandiamo la massima attenzione nei passaggi del 1° e 3° dito usando la preparazione (vedi Cap. XIII pag. 52) affinchè i suoni risultino perfettamente legati.

c) ARPEGGI DI DUE OTTAVE
Eseguire come alla lettera precedente.

d) ARPEGGI A MANI UNITE
Non iniziare lo studio degli arpeggi a mani unite se non quando si siano ben superate le difficoltà presentate dalla loro esecuzione a mani separate.

N.B. - Per evitare una inutile dispersione di spazio abbiamo pensato di scrivere gli arpeggi solo a mani unite.
Resta però inteso che l'allievo dovrà studiarli prima a mani separate come è esposto in precedenza.

CHAPTER XVII

ARPEGGIOS

ARPEGGIOS FOR THE RIGHT-HAND

Owing to the position of the keyboard. playing of arpeggios presents a certain amount of difficulty. We make the following suggestions for study:

a) *ARPEGGIOS OF AN OCTAVE WITHOUT USING THE THUMB*
Play slowly with legato, putting the fingers indicated directly on the notes. Repeat several times.

b) *ARPEGGIOS OF AN OCTAVE USING THE THUMB*
Play slowly with legato, using the fingering indicated in the brackets. We would advise close attention to the passing of the first and third fingers. Make use of the preparatory material (see Chapter XIII page 53) to obtain perfect legato playing.

c) *ARPEGGIOS OF TWO OCTAVES*
Play as directed in (b).

d) *ARPEGGIOS FOR TWO HANDS*
Do not commence playing of arpeggios with two hands if you are not capable of playing them separately.

N.B. - *In order to avoid repetition, the arpeggios have been written for both hands. but the student should first practice them separately, righthand alone, lefthand alone, as suggested.*

CAPÍTULO XVII

ARPEGIOS

ARPEGIOS PARA LA MANO DERECHA

La ejecución de los arpegios en el acordeón presenta algunas dificultades, aconsejando, por tanto. empezar el estudio en la forma que a continuación indicamos:

a) ARPEGIOS DE UNA OCTAVA SIN PASO DEL PULGAR
Ejecutar despacio ligando bien los sonidos de los ejercicios siguientes, repitiéndolos hasta dominarlos a la perfección.

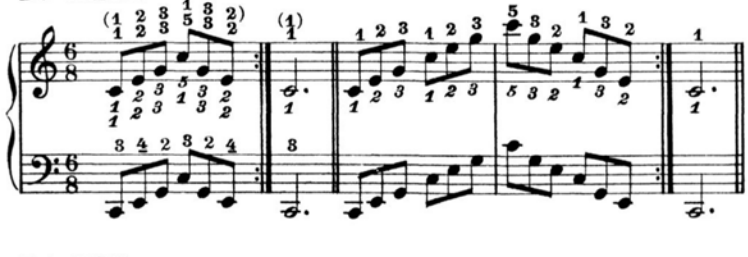
b) ARPEGIOS DE UNA OCTAVA CON PASO DEL PULGAR
Ejecutar siempre despacio y ligado con la digitación indicada entre paréntesis. Recomendamos la mayor ateción en loc pasajes del primiero y tercer dedos utilizando la preparaciòn (ver Cap. XIII pág. 52) para conseguir que los sonidos queden perfectamente ligados.

c) ARPEGIOS DE DOS OCTAVAS
Ejecutarlos como se ha indicado en el apartado anterior.

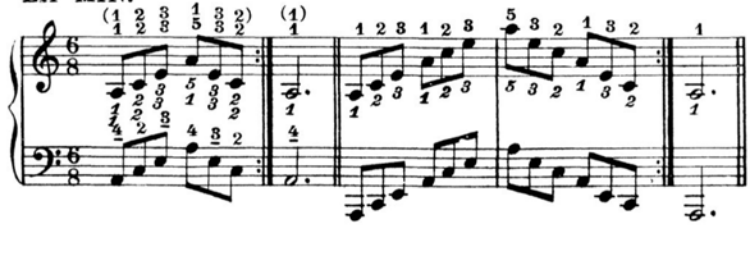
d) ARPEGIOS A DOS MANOS
No iniciar el estudio de los arpegios a dos manos hasta que primeramente lo tengamos bien estudiado con las manos separadas.

N.B. - Para reducirnos al espacio disponible hemos escrito los arpegios a dos manos solamente. Recomendamos como muy importante que se estudie primeramente las manos por separado, antes de hacerlo con las dos manos juntas, tal como hemos expuesto anteriormente.

DO MAGG.



LA MIN.



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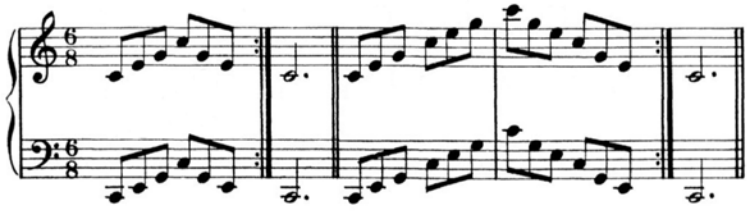
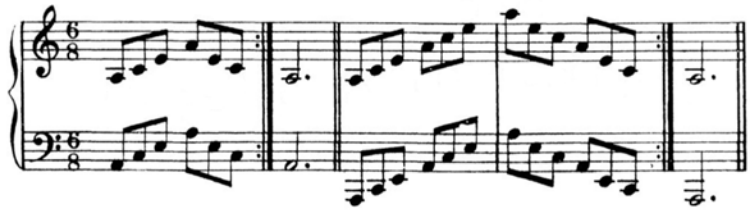
DO MAGG.



LA MIN.

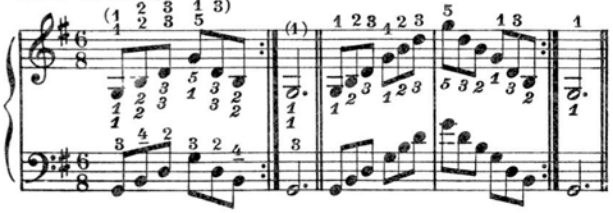


ARPEGGI
NELLE TONALITÀ
CON I ♯

ARPEGGIOS
IN KEYS WITH ♯

ARPEGIOS
EN LAS TONALIDADES
CON ♯

SOL MAGG.



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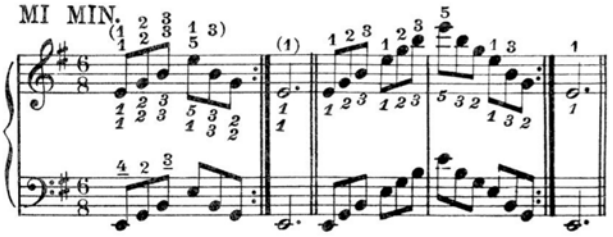

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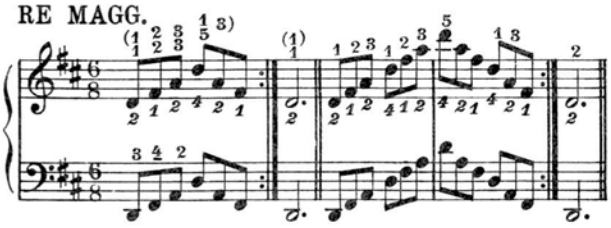

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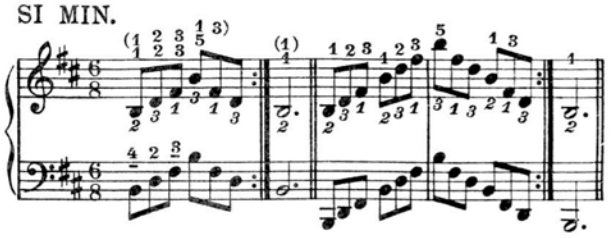

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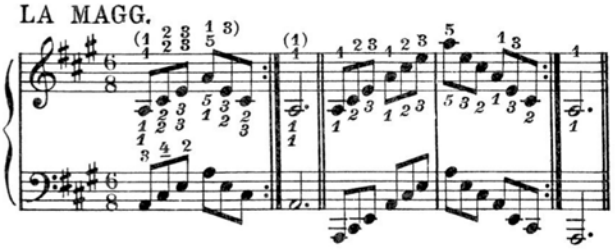

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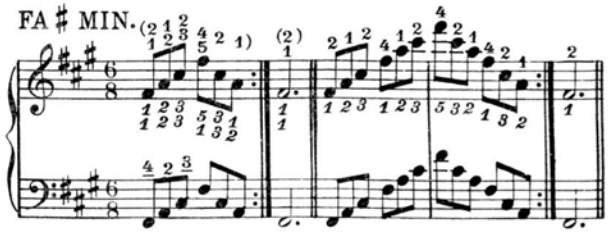

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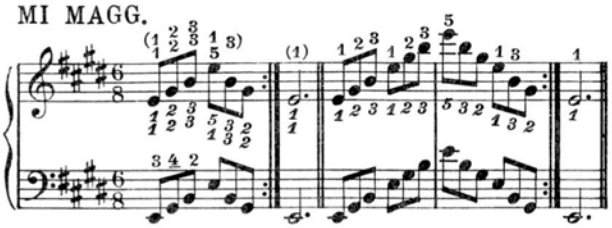
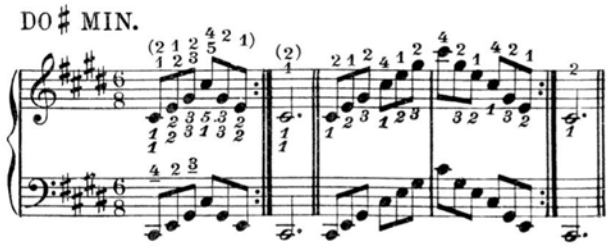


DO ♯ MIN.



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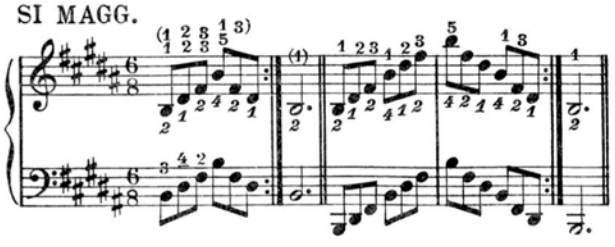
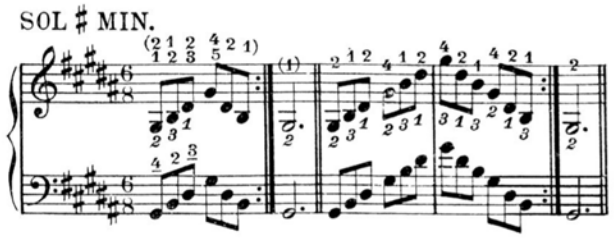


SOL ♯ MIN.



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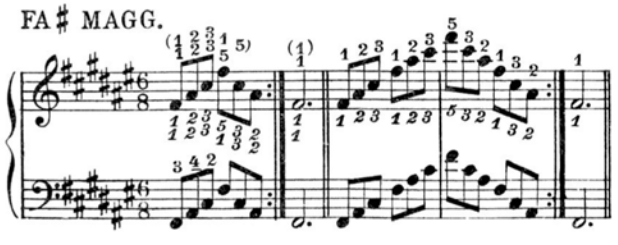


Re diesis minore è stato omesso trattandosi di una tonalità pochissimo usata.

D sharp minor is omitted since it is little used.

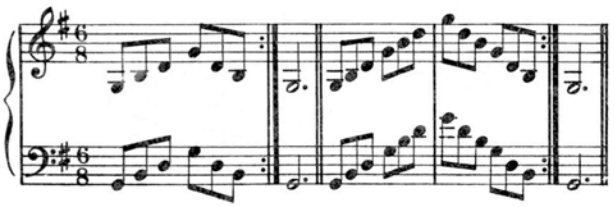
Re sostenido menor ha sido ometido tratándose de una tonalidad de muy poco uso.

ARPEGGI
NELLE TONALITÀ
CON I ♯

ARPEGGIOS
IN KEYS WITH ♯

ARPEGIOS
EN LAS TONALIDADES
CON ♯

SOL MAGG.



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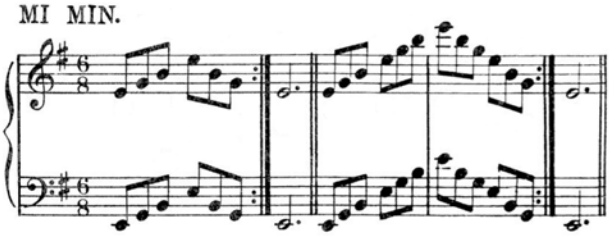
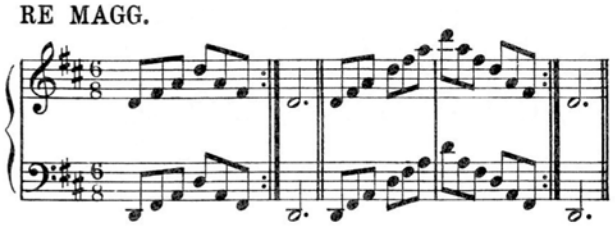


RE MAGG.



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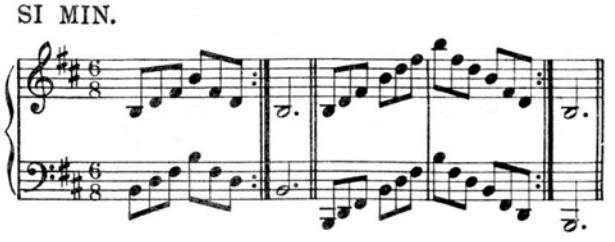
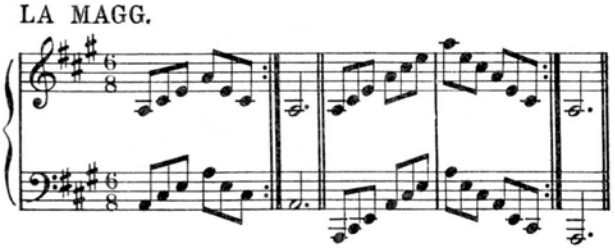
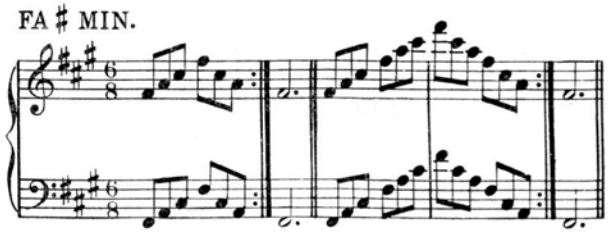


LA MAGG.



FA ♯ MIN.



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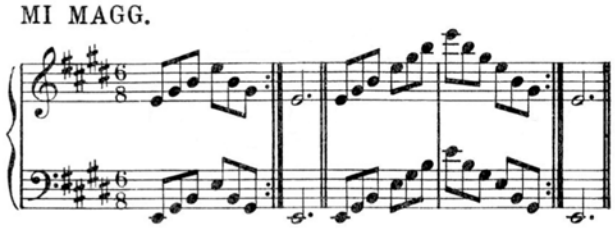
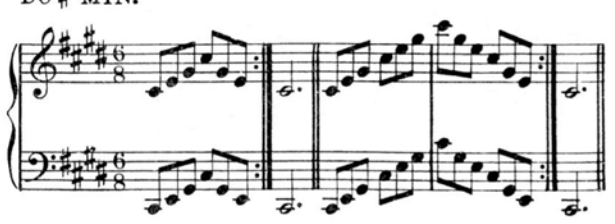


DO ♯ MIN.



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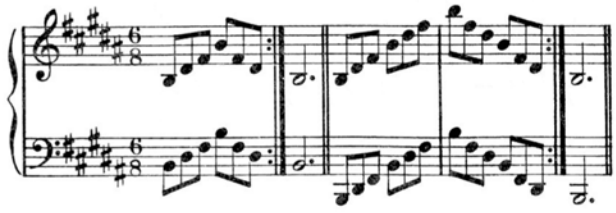
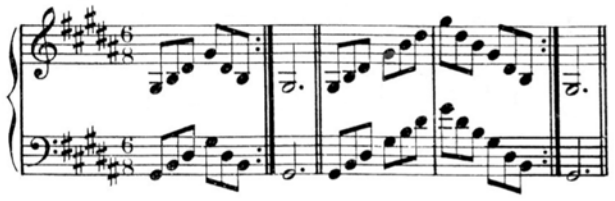
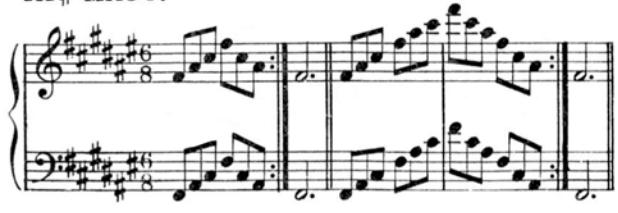


SOL ♯ MIN.



FA ♯ MAGG.



Re diesis minore è stato omesso trattandosi di una tonalità pochissimo usata.

D sharp minor is omitted since it is little used.

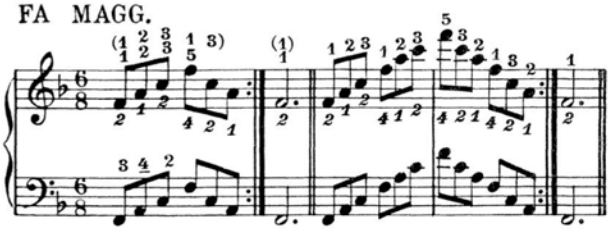
Re sostenido menor ha sido ometido tratándose de una tonalidad de muy poco uso.

ARPEGGI
NELLE TONALITÀ
CON I ♭

ARPEGGIOS
IN KEYS WITH ♭

ARPEGIOS
EN LAS TONALIDADES
CON ♭

FA MAGG.



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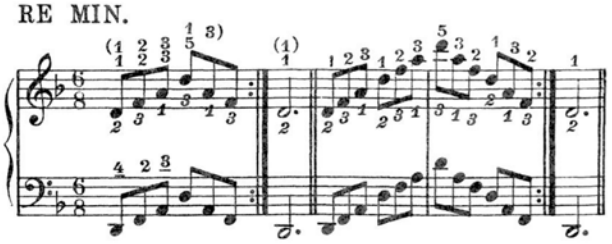
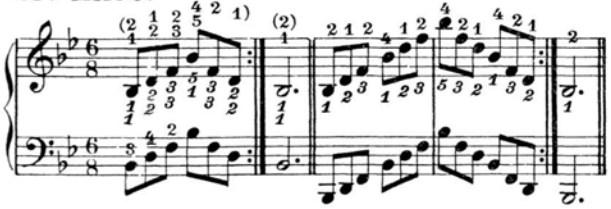
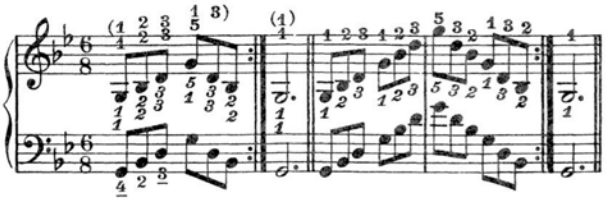


SI ♭ MAGG.



SOL MIN.



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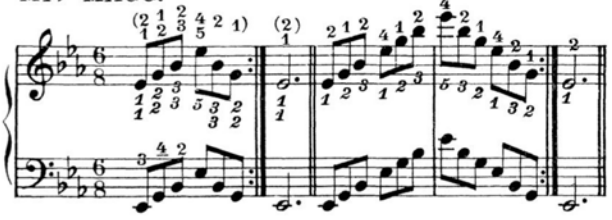
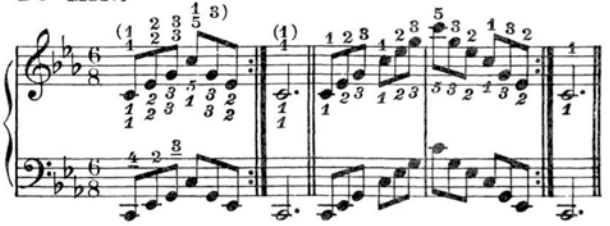
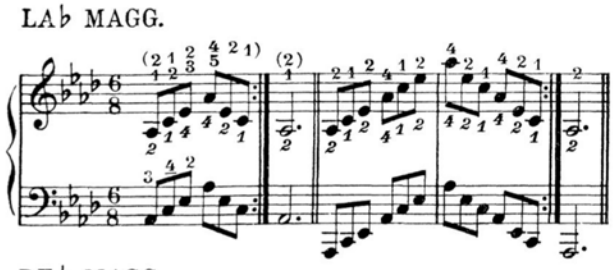


DO MIN.



LA ♭ MAGG.



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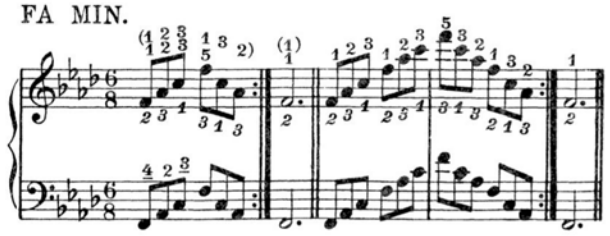

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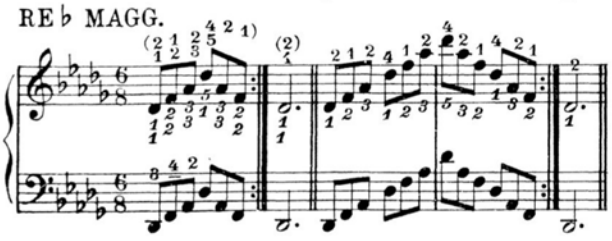
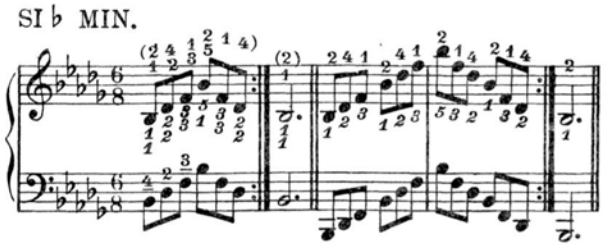


SI ♭ MIN.



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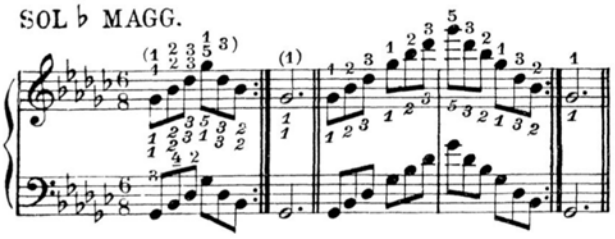

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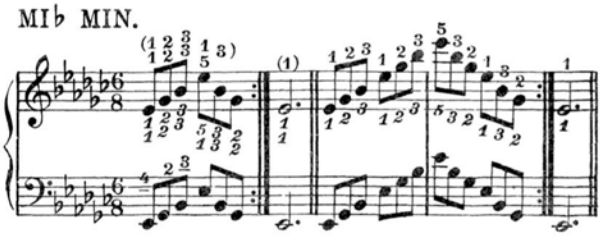

N.B. - Ogni allievo che abbia seri intendimenti dovrà fare, degli arpeggi, una ginnastica quotidiana.

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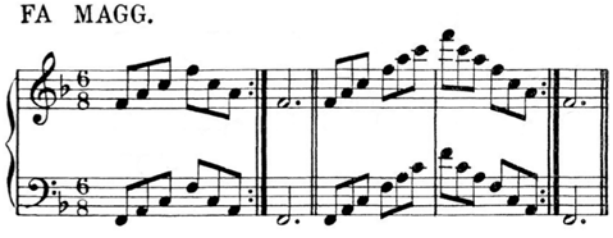
ARPEGGI
NELLE TONALITÀ
CON I ♭

ARPEGGIOS
IN KEYS WITH ♭

ARPEGIOS
EN LAS TONALIDADES
CON ♭

FA MAGG.



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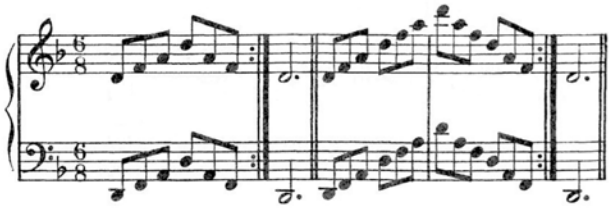

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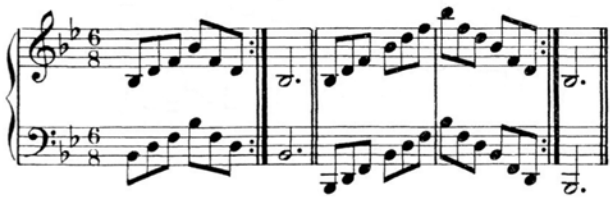

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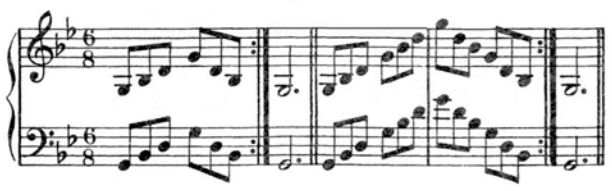

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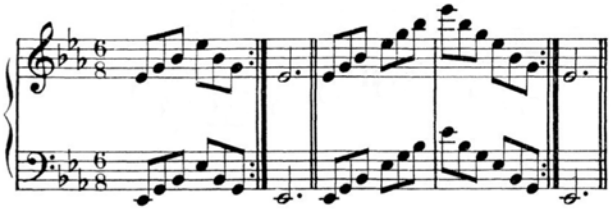
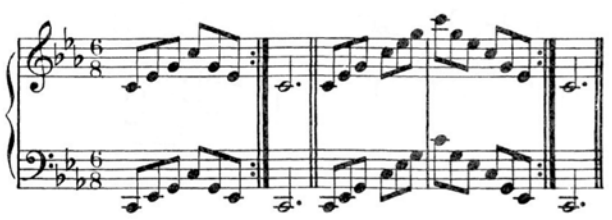
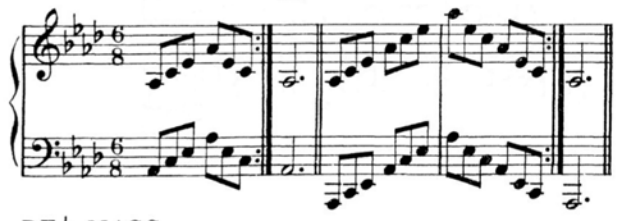


DO MIN.



LA ♭ MAGG.



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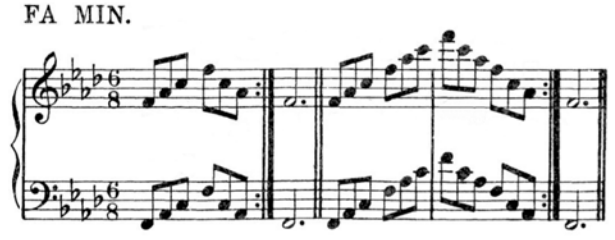
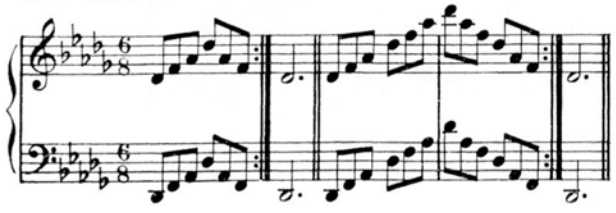


RE ♭ MAGG.



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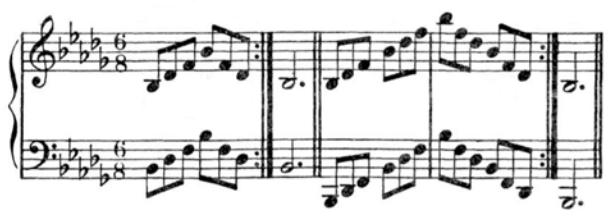

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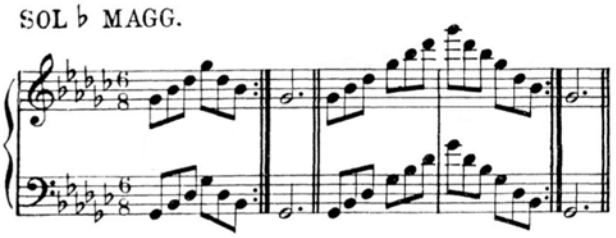
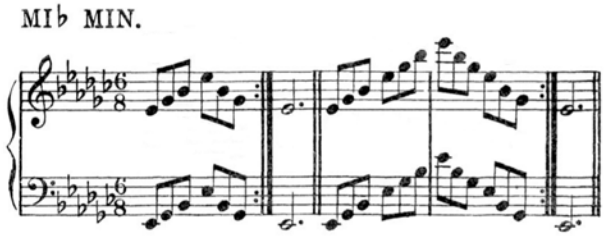


MI ♭ MIN.



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CAPITOLO XVIII *CHAPTER XVIII* CAPÍTULO XVIII

ACCORDI

FORMAZIONE
DEGLI ACCORDI MAGGIORI
E LORO RIVOLTI

L'accordo maggiore è formato dal suono fondamentale e dalla sovrapposizione di una terza maggiore e di una quinta giusta.

CHORDS

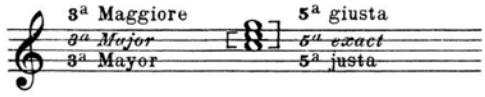
FORMING
OF THE MAJOR CHORDS
AND THEIR INVERSIONS

The Major chord is made of its Fundamental, the Major Third and Major Fifth.

ACORDES

FORMACION
DE LOS ACORDES MAYORES
Y DE SUS INVERSIONES

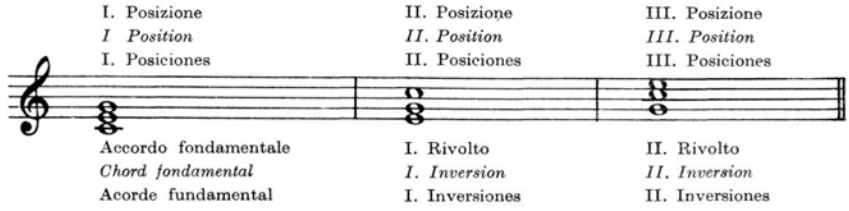
Él acorde perfecto mayor está formado de un sonido fundamental, de una tercera mayor y de una quinta justa, superpuestas.



Ogni accordo può essere eseguito in tre diverse posizioni.

All chords can be played in three different positions.

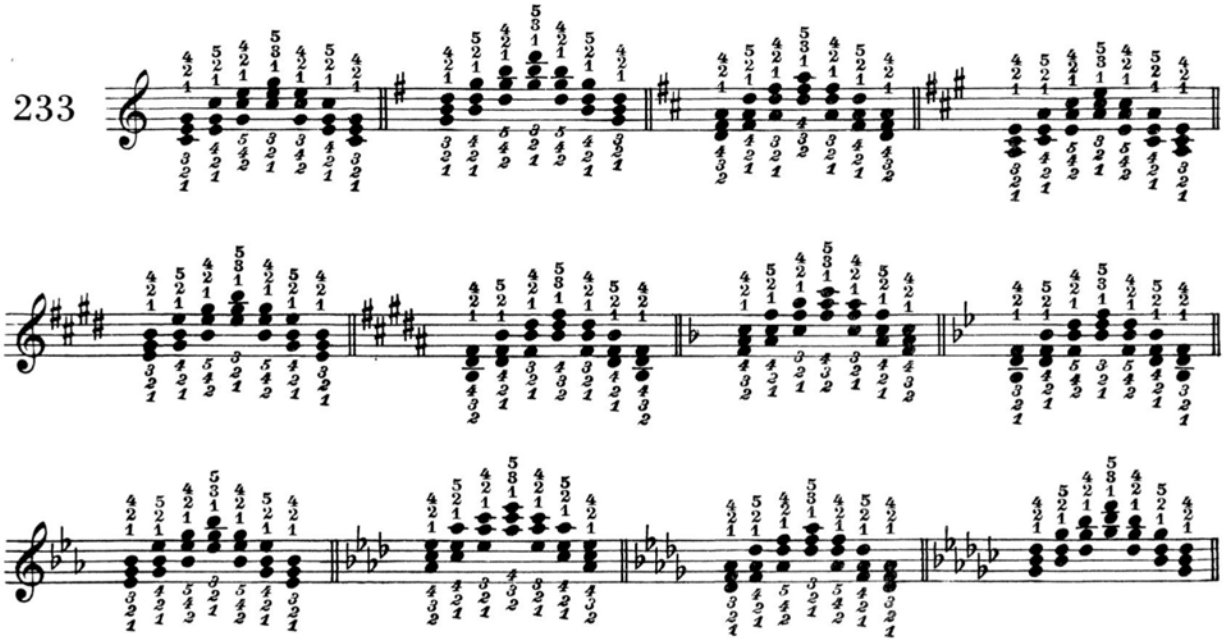
Cada acorde se puede ejecutar en tres posiciones distintas.



ACCORDI MAGGIORI
E RELATIVI RIVOLTI

MAJOR CHORDS
AND RELATIVE INVERSIONS

ACORDES MAYORES Y SUS CORRESPONDIENTES INVERSIONES



Lo stesso esercizio può essere applicato sul I-IV e V grado della scala di ogni tonalità maggiore,

The same exercise can be applied to first, fourth and fifth degrees of all Major scales.

Él mismo ejercicio puede ser aplicado sobre el I-IV y V grado de la escala de cada tonalidad mayor.

CAPITOLO XVIII *CHAPTER XVIII* CAPÍTULO XVIII

ACCORDI

FORMAZIONE
DEGLI ACCORDI MAGGIORI
E LORO RIVOLTI

L'accordo maggiore è formato dal suono fondamentale e dalla sovrapposizione di una terza maggiore e di una quinta giusta.

CHORDS

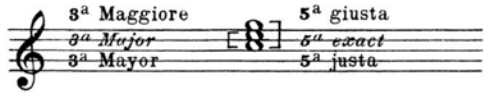
FORMING
OF THE MAJOR CHORDS
AND THEIR INVERSIONS

The Major chord is made of its Fundamental, the Major Third and Major Fifth.

ACORDES

FORMACION
DE LOS ACORDES MAYORES
Y DE SUS INVERSIONES

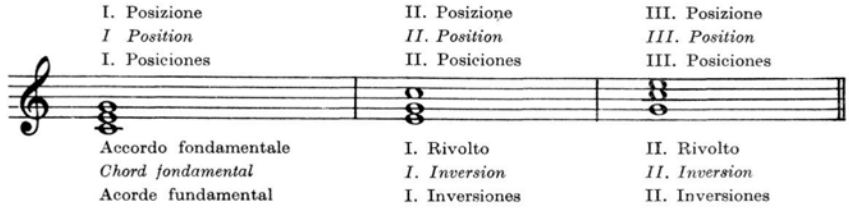
Él acorde perfecto mayor está formado de un sonido fundamental, de una tercera mayor y de una quinta justa, superpuestas.



Ogni accordo può essere eseguito in tre diverse posizioni.

All chords can be played in three different positions.

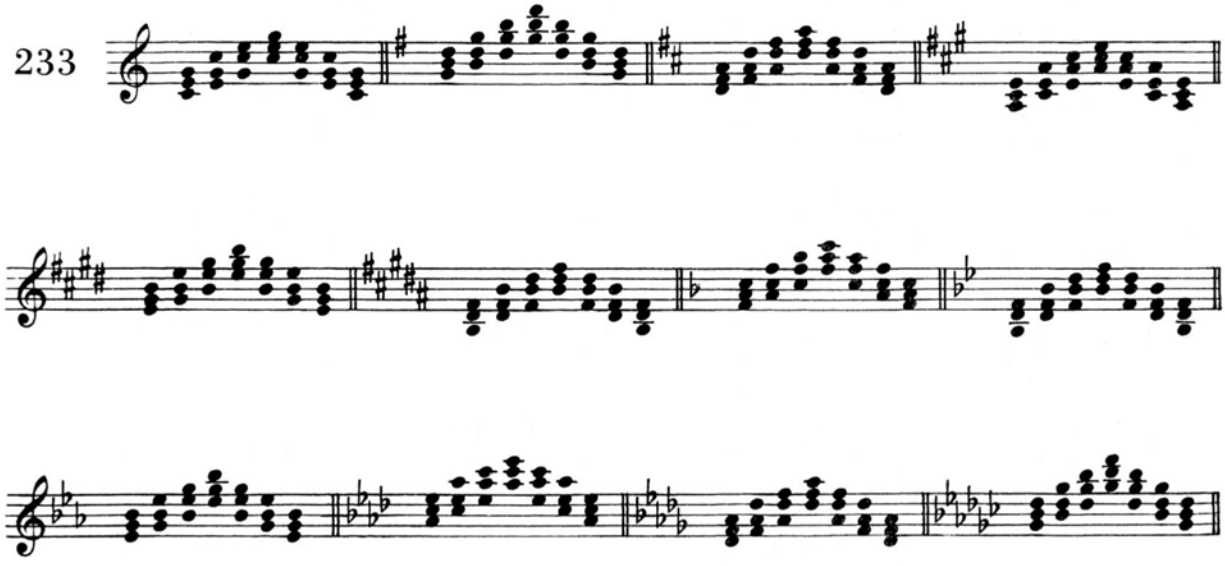
Cada acorde se puede ejecutar en tres posiciones distintas.



ACCORDI MAGGIORI
E RELATIVI RIVOLTI

MAJOR CHORDS
AND RELATIVE INVERSIONS

ACORDES MAYORES Y SUS CORRESPONDIENTES INVERSIONES



Lo stesso esercizio può essere applicato sul I-IV e V grado della scala di ogni tonalità maggiore,

The same exercise can be applied to first, fourth and fifth degrees of all Major scales.

Él mismo ejercicio puede ser aplicado sobre el I-IV y V grado de la escala de cada tonalidad mayor.

ACCORDI MINORI

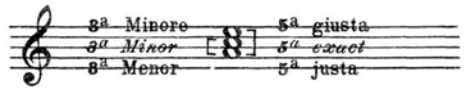
L'accordo minore è formato dal suono fondamentale, da una terza minore e una quinta giusta.

MINOR CHORDS

The Minor chord is made of its Fundamental with its Minor and Fifth.

ACORDES MENORES

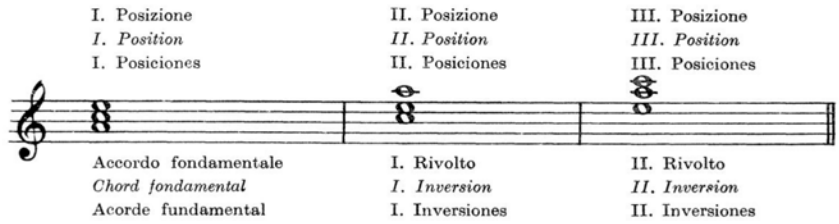
Él acorde perfecto menor está formado de un sonido fundamental, de una tercera menor y de una quinta justa, superpuestas.



Ogni accordo può essere eseguito in tre diverse posizioni.

All chords can be played in three different positions.

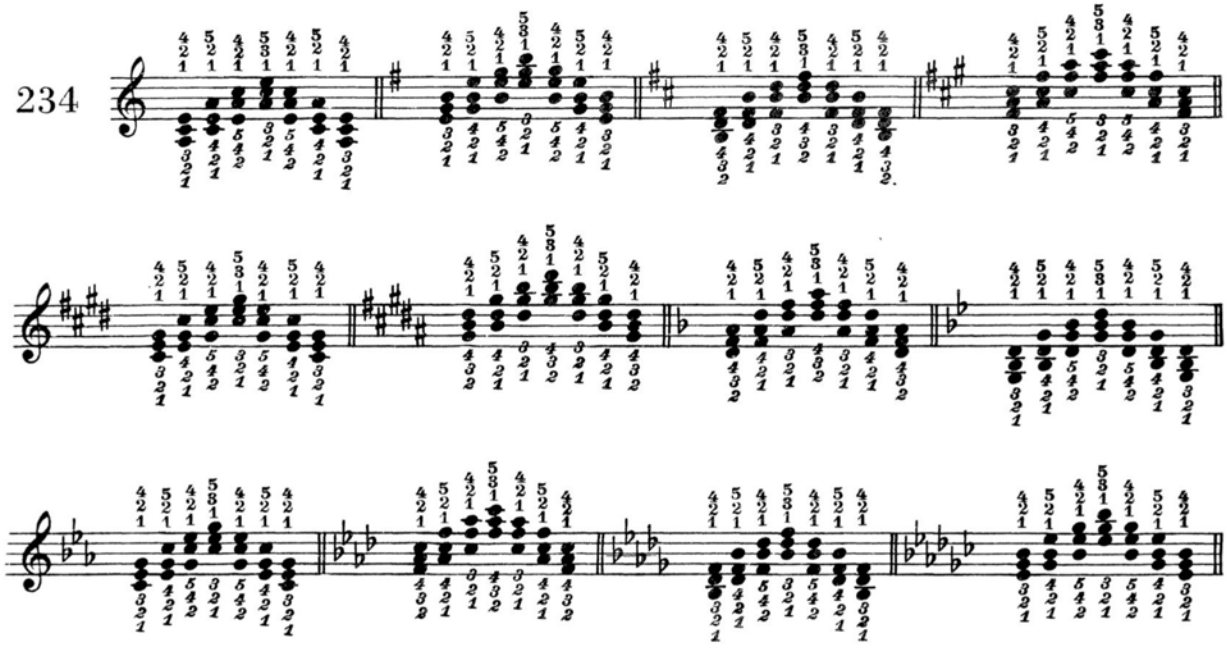
Cada acorde se puede ejecutar en tres posiciones distintas.



ACCORDI MINORI E RELATIVI RIVOLTI

MINOR CHORDS AND RELATIVE INVERSIONS

ACORDES MENORES Y SUS CORRESPONDIENTES INVERSIONES



Lo stesso esercizio può essere applicato nella scala minore:

- Naturale sul I, IV e V grado.
- Armonica sul I e IV grado.
- Melodica sul I e II grado.

The same exercise can be applied in the Minor scales:

- *Natural: First, fourth and fifth degrees.*
- *Harmonic: First and fourth.*
- *Melodic: First and second.*

Él mismo ejercicio puede ser aplicado en la escala menor:

- Natural sobre el I, IV y V grado.
- Armónica sobre el I y IV grado.
- Melódica sobre el I y II grado.

ACCORDI MINORI

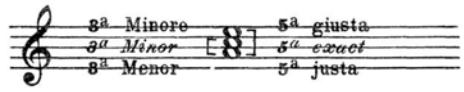
L'accordo minore è formato dal suono fondamentale, da una terza minore e una quinta giusta.

MINOR CHORDS

The Minor chord is made of its Fundamental with its Minor and Fifth.

ACORDES MENORES

Él acorde perfecto menor está formado de un sonido fundamental, de una tercera menor y de una quinta justa, superpuestas.



Ogni accordo può essere eseguito in tre diverse posizioni.

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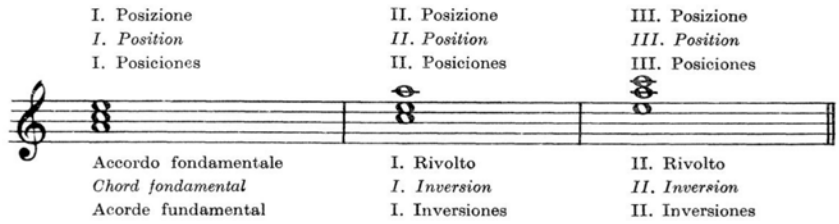
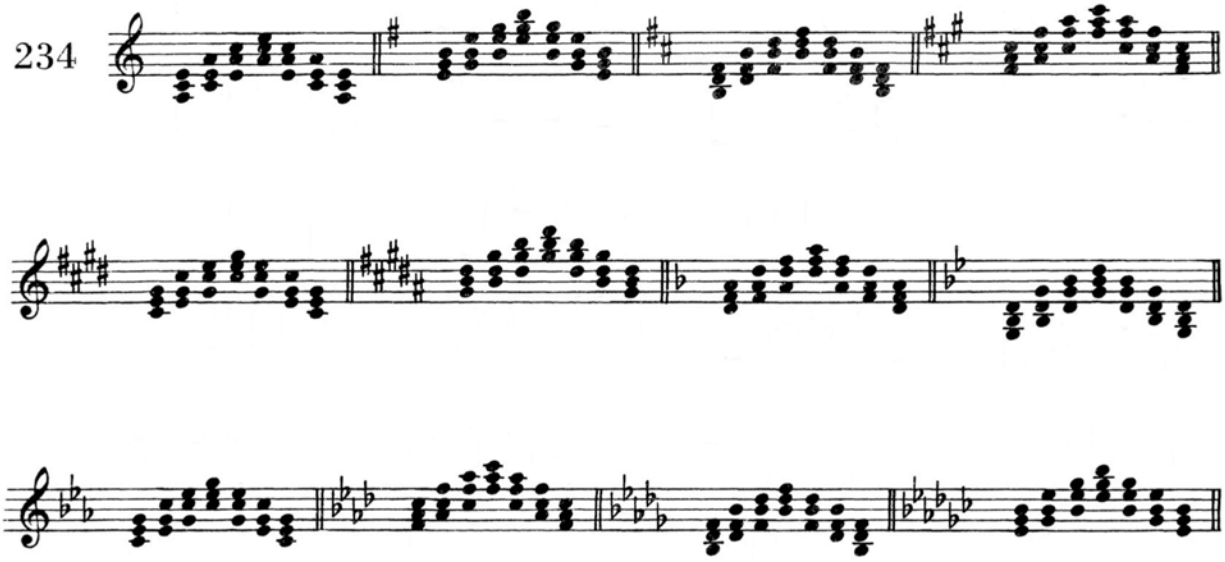


ACCORDI MINORI E RELATIVI RIVOLTI

MINOR CHORDS AND RELATIVE INVERSIONS

ACORDES MENORES Y SUS CORRESPONDIENTES INVERSIONES



Lo stesso esercizio può essere applicato nella scala minore:

Naturale sul I, IV e V grado.
Armonica sul I e IV grado.
Melodica sul 1 e II grado.

The same exercise can be applied in the Minor scales:

Natural: First, fourth and fifth degrees.
Harmonic: First and fourth.
Melodic: First and second.

Él mismo ejercicio puede ser aplicado en la escala menor:

Natural sobre el I, IV y V grado.
Armónica sobre el I y IV grado.
Melódica sobre el I y II grado.

ACCORDI DI SETTIMA DI DOMINANTE

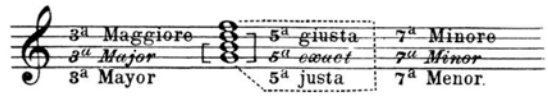
L'accordo di settima di dominante è formato di quattro suoni (fondamentale, terza maggiore, quinta giusta, settima minore).

CHORDS OF THE DOMINANT SEVENTH

The chord of the Dominant seventh is formed by four notes (Fundamental, Major third, Major fifth and Minor seventh).

ACORDES DE SÉPTIMA DE DOMINANTE

Él acorde de séptima de dominante es formado de cuatro sonidos (fundamental, tercera mayor, quinta justa, septima menor).



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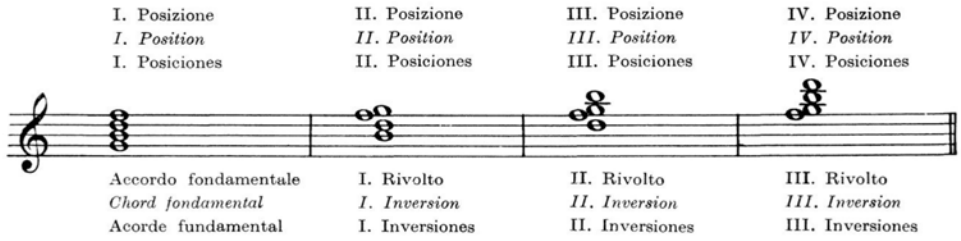
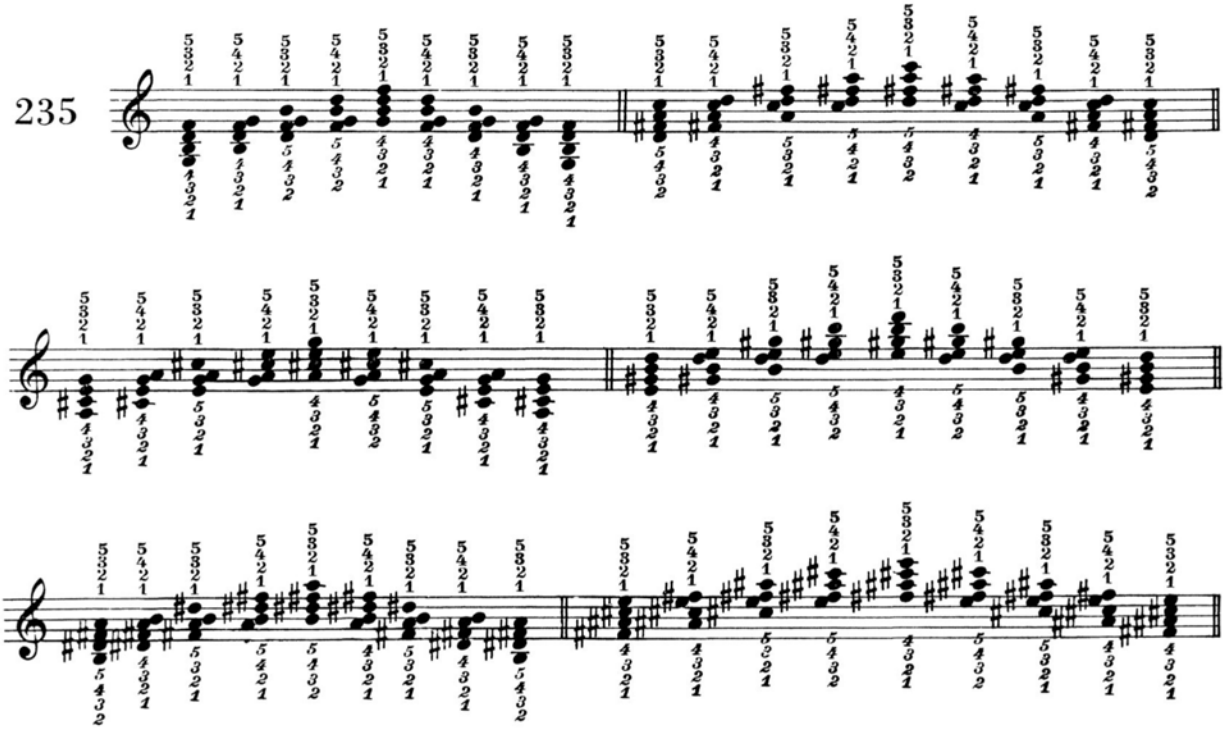


ACCORDI DI SETTIMA DOMINANTE E RELATIVI RIVOLTI

DOMINANT SEVENTH CHORDS AND RELATIVE INVERSIONS

ACORDES DE SEPTIMA DE DOMINANTE Y SUS CORRESPONDIENTES INVERSIONES



ACCORDI DI SETTIMA DI DOMINANTE

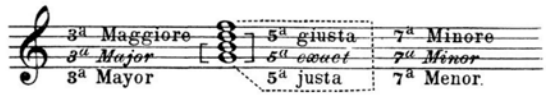
L'accordo di settima di dominante è formato di quattro suoni (fondamentale, terza maggiore, quinta giusta, settima minore).

CHORDS OF THE DOMINANT SEVENTH

The chord of the Dominant seventh is formed by four notes (Fundamental, Major third, Major fifth and Minor seventh).

ACORDES DE SÉPTIMA DE DOMINANTE

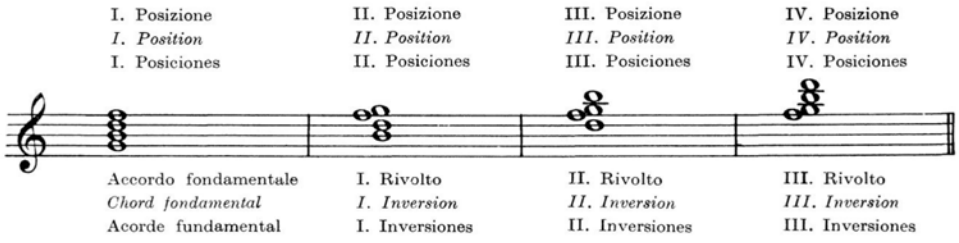
Él acorde de séptima de dominante es formado de cuatro sonidos (fundamental, tercera mayor, quinta justa, septima menor).



Ogni accordo può essere eseguito in tre diverse posizioni.

All chords can be played in three different positions.

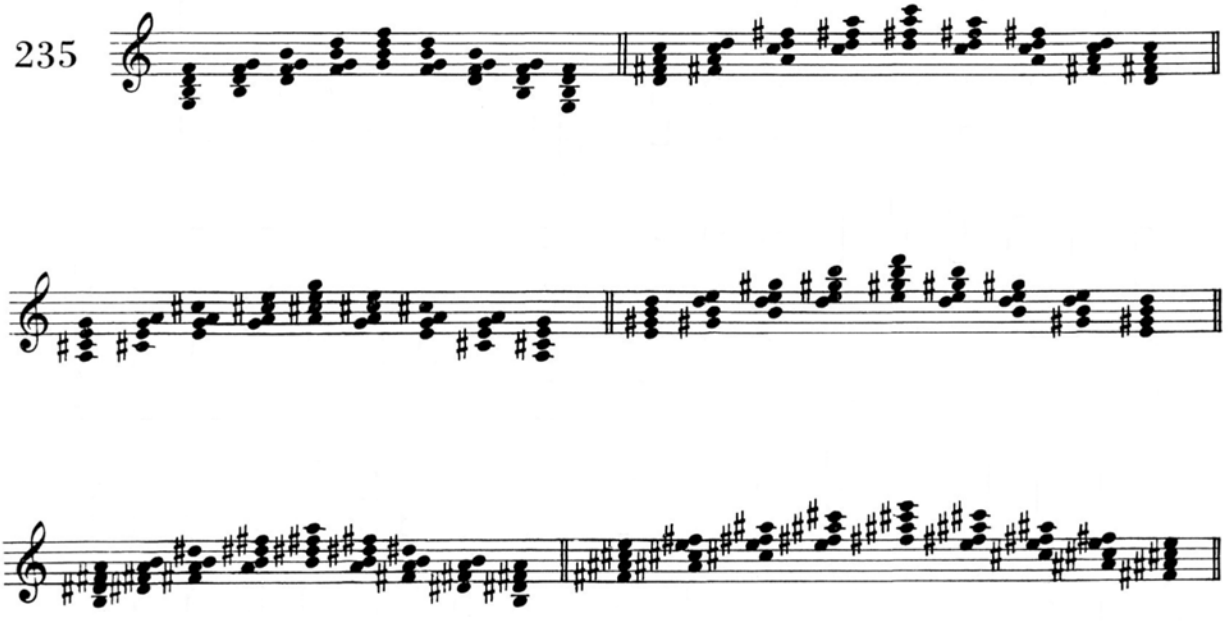
Cada acorde se puede ejecutar en tres posiciones distintas.

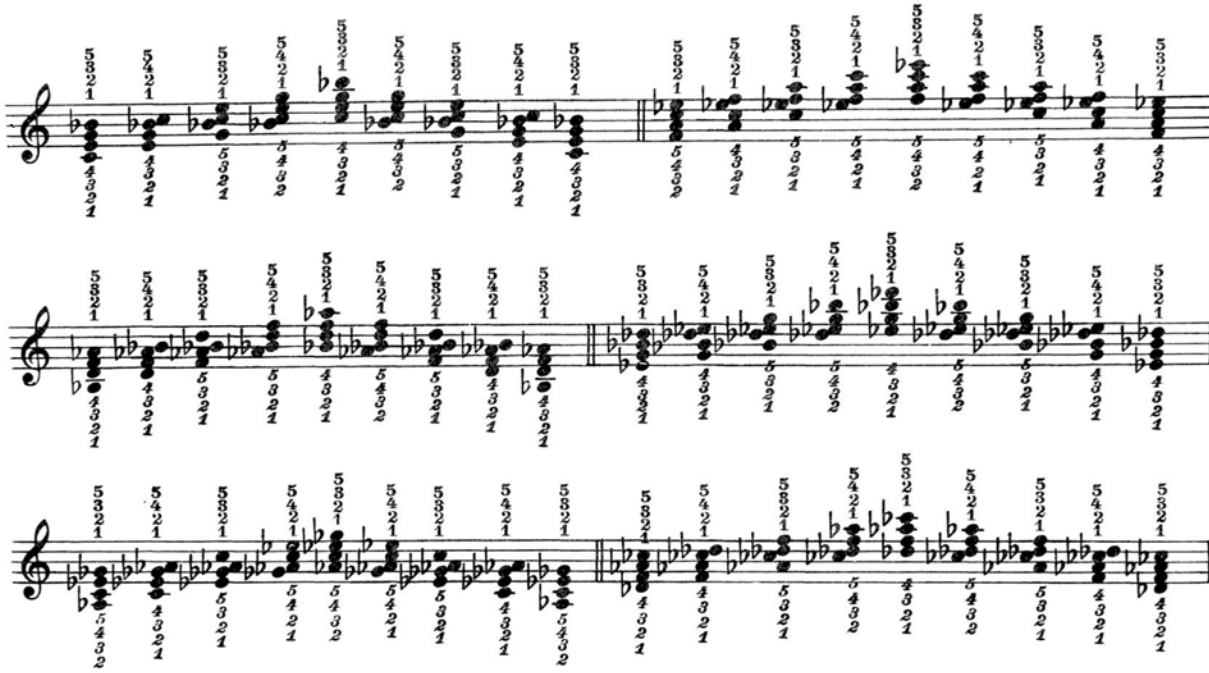


ACCORDI DI SETTIMA DOMINANTE E RELATIVI RIVOLTI

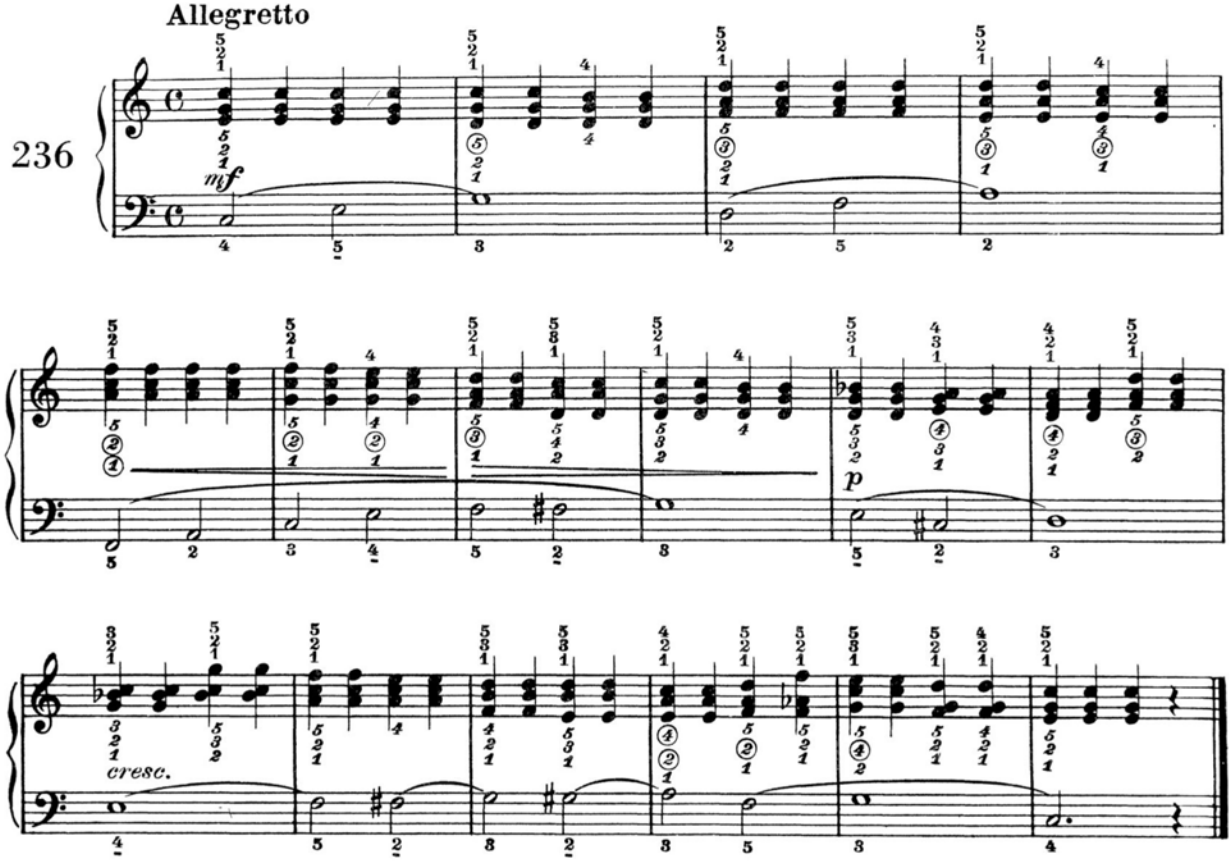
DOMINANT SEVENTH CHORDS AND RELATIVE INVERSIONS

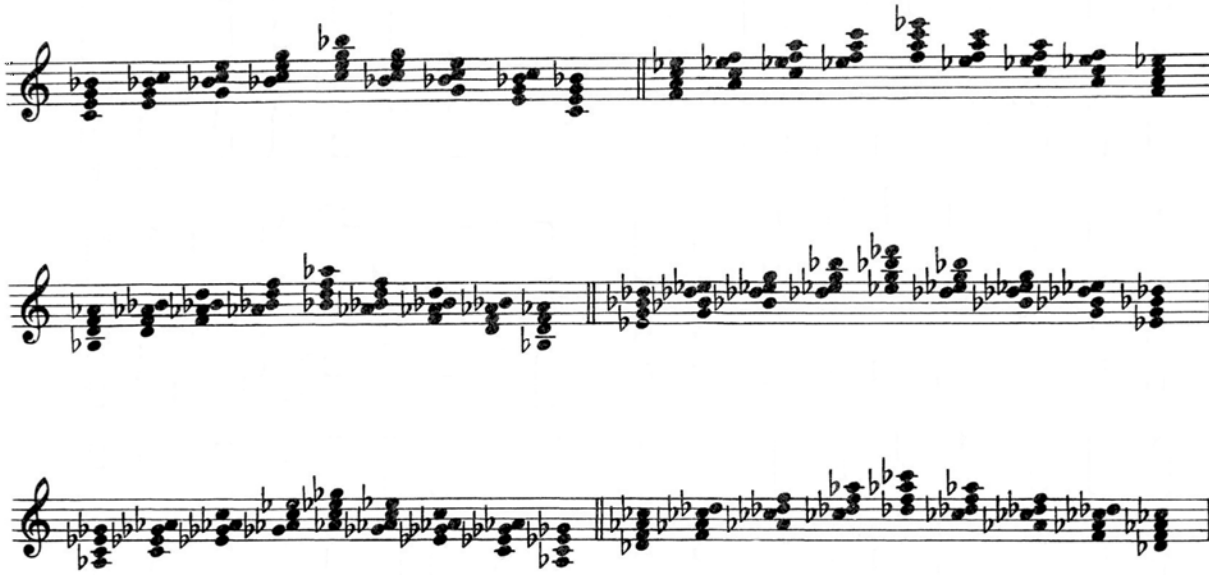
ACORDES DE SEPTIMA DE DOMINANTE Y SUS CORRESPONDIENTES INVERSIONES





ESERCIZI MELODICI *MELODIC EXERCISES* **EJERCICIOS MELODICOS**

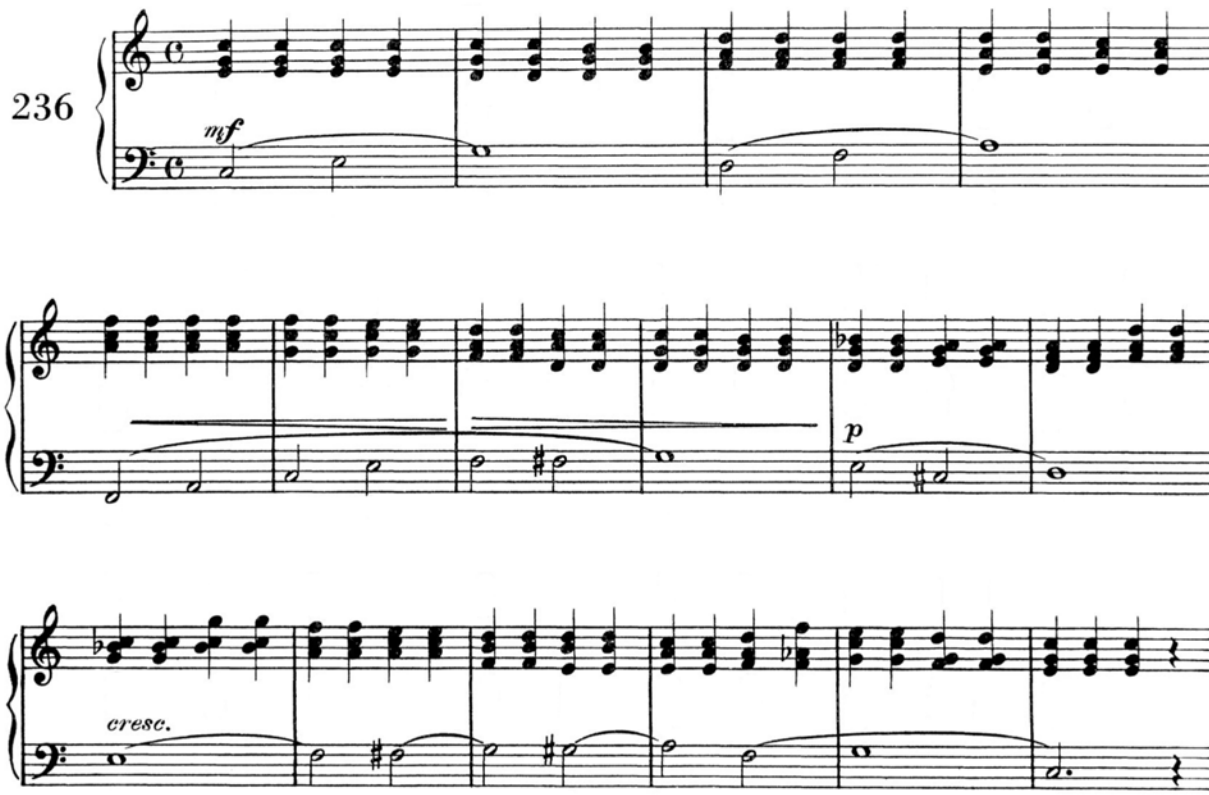


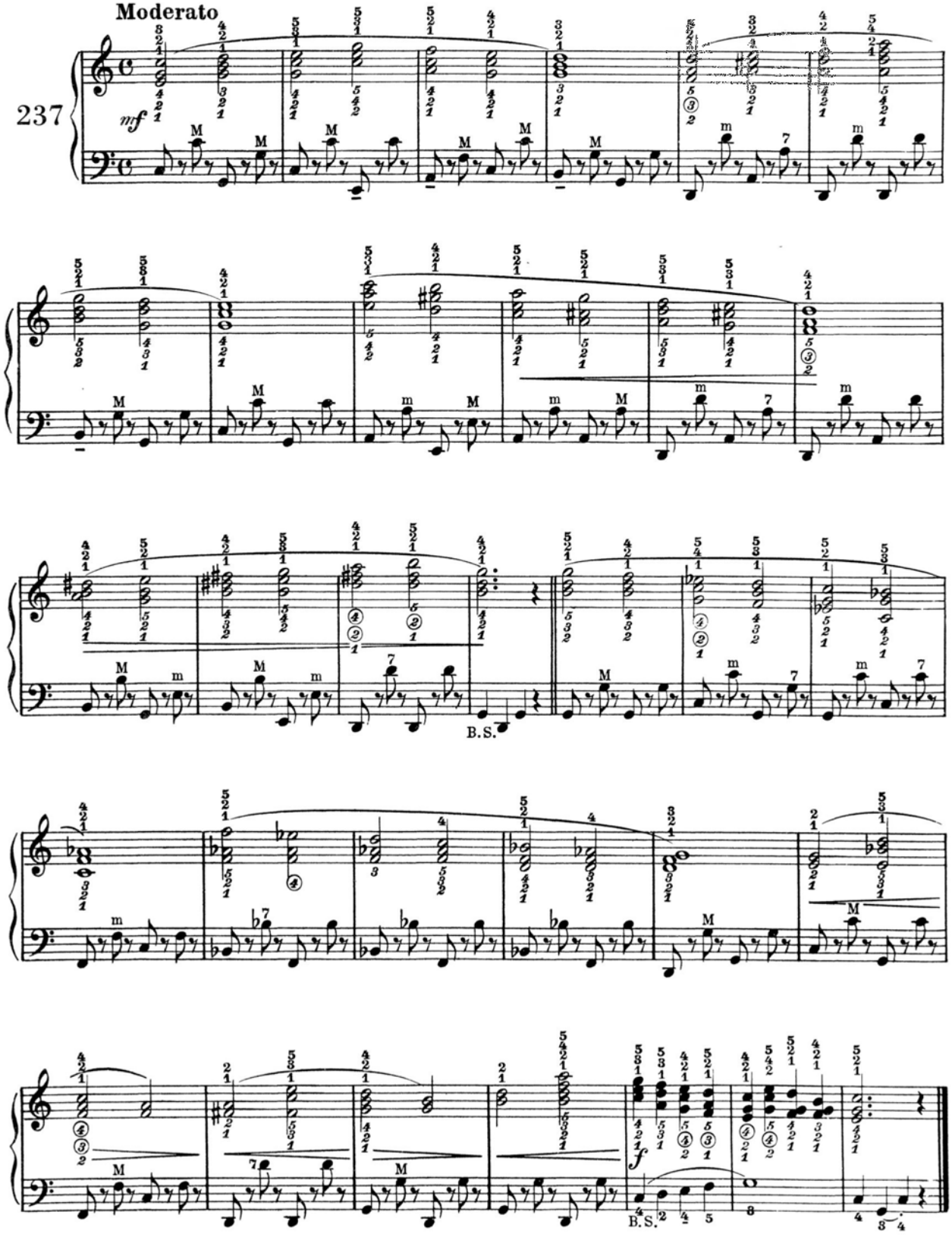


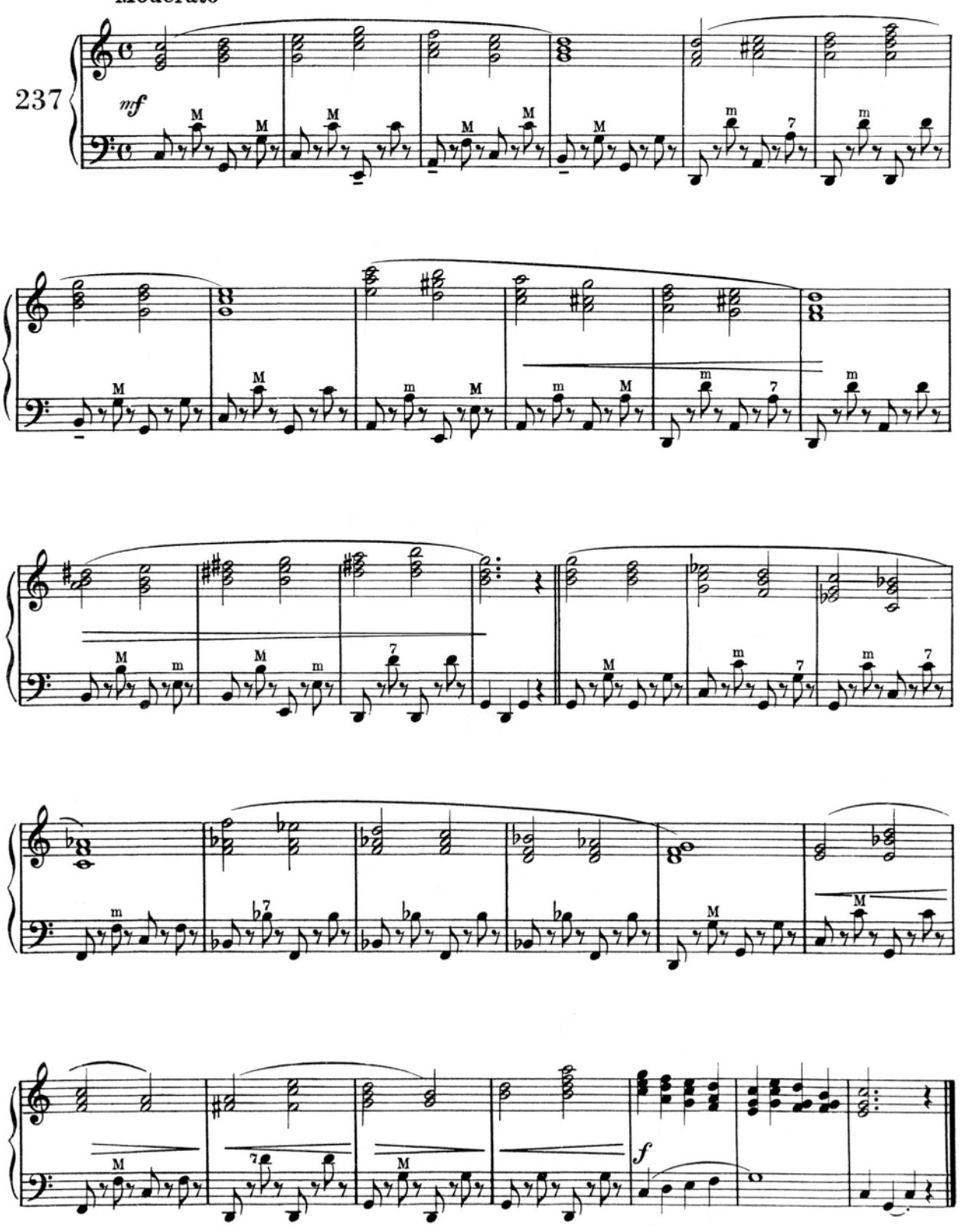
ESERCIZI MELODICI *MELODIC EXERCISES* **EJERCICIOS MELODICOS**

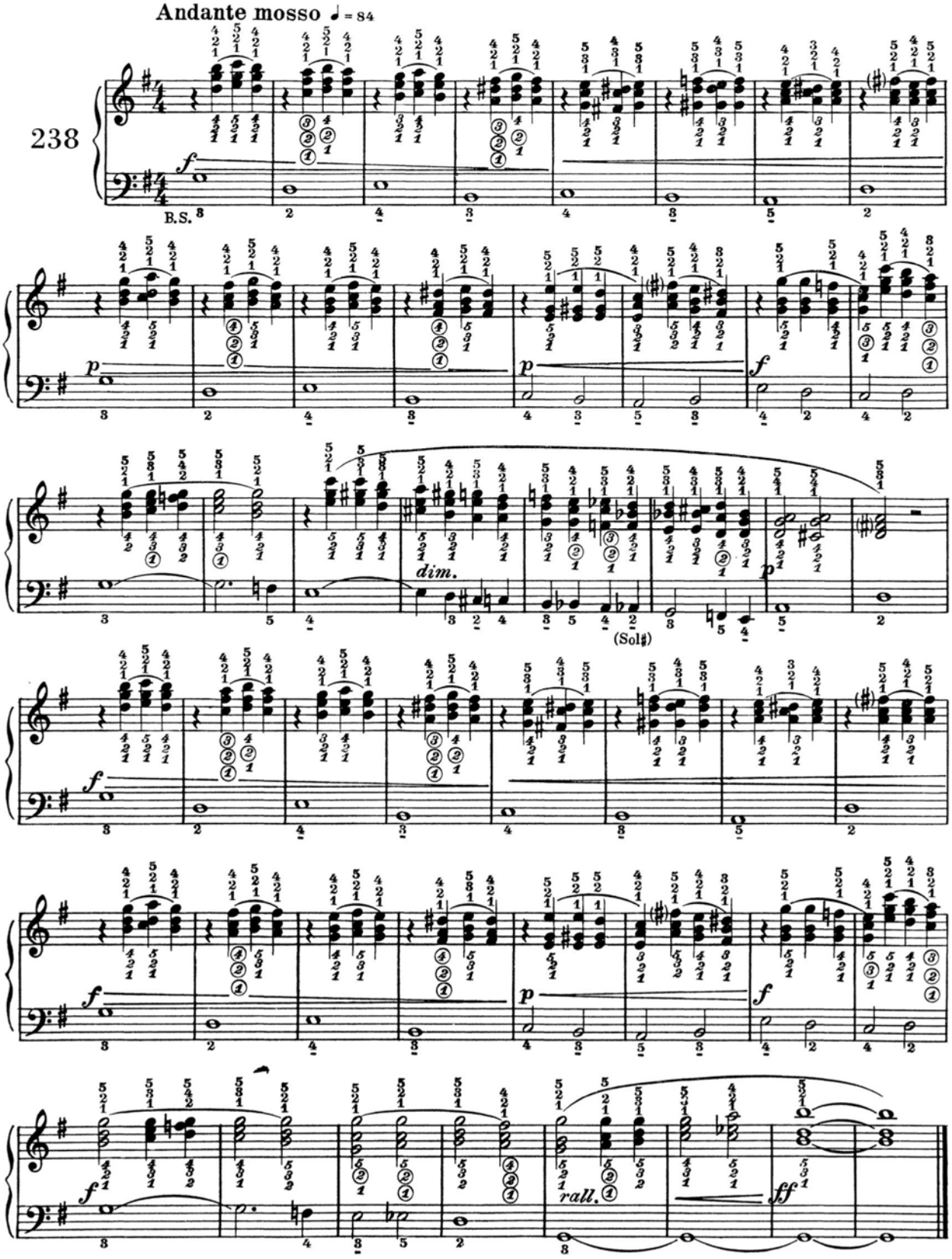
Allegretto

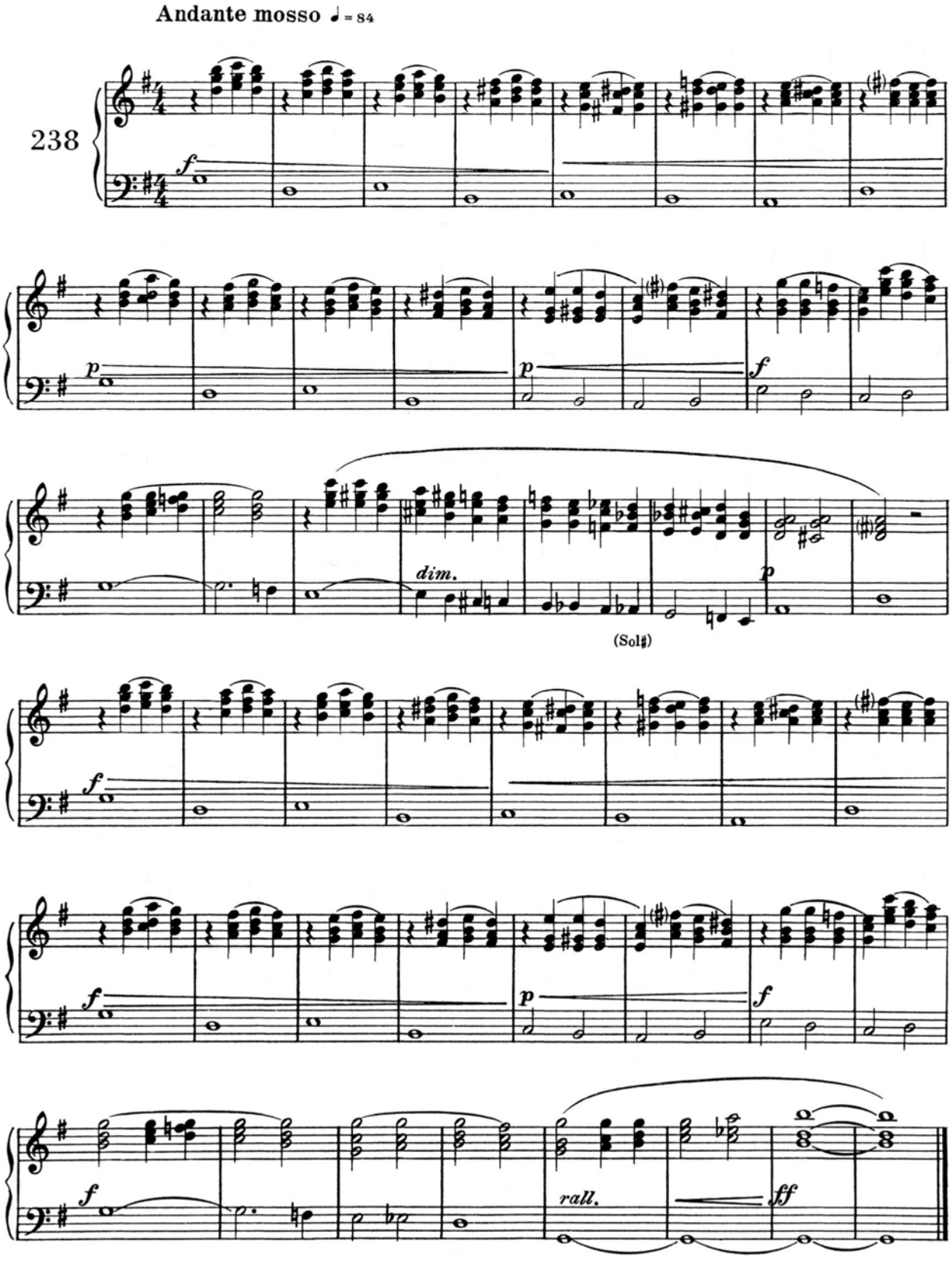
236

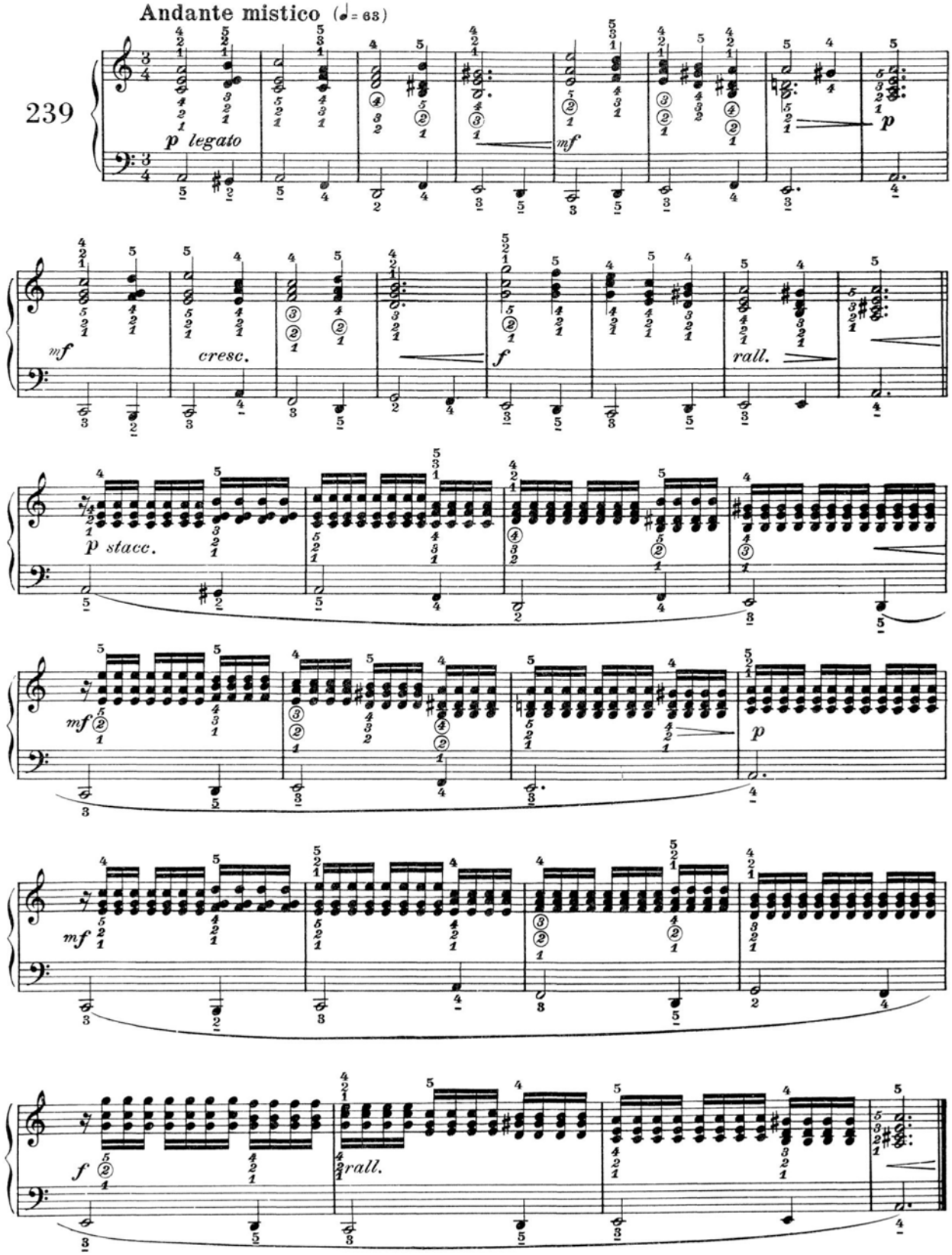


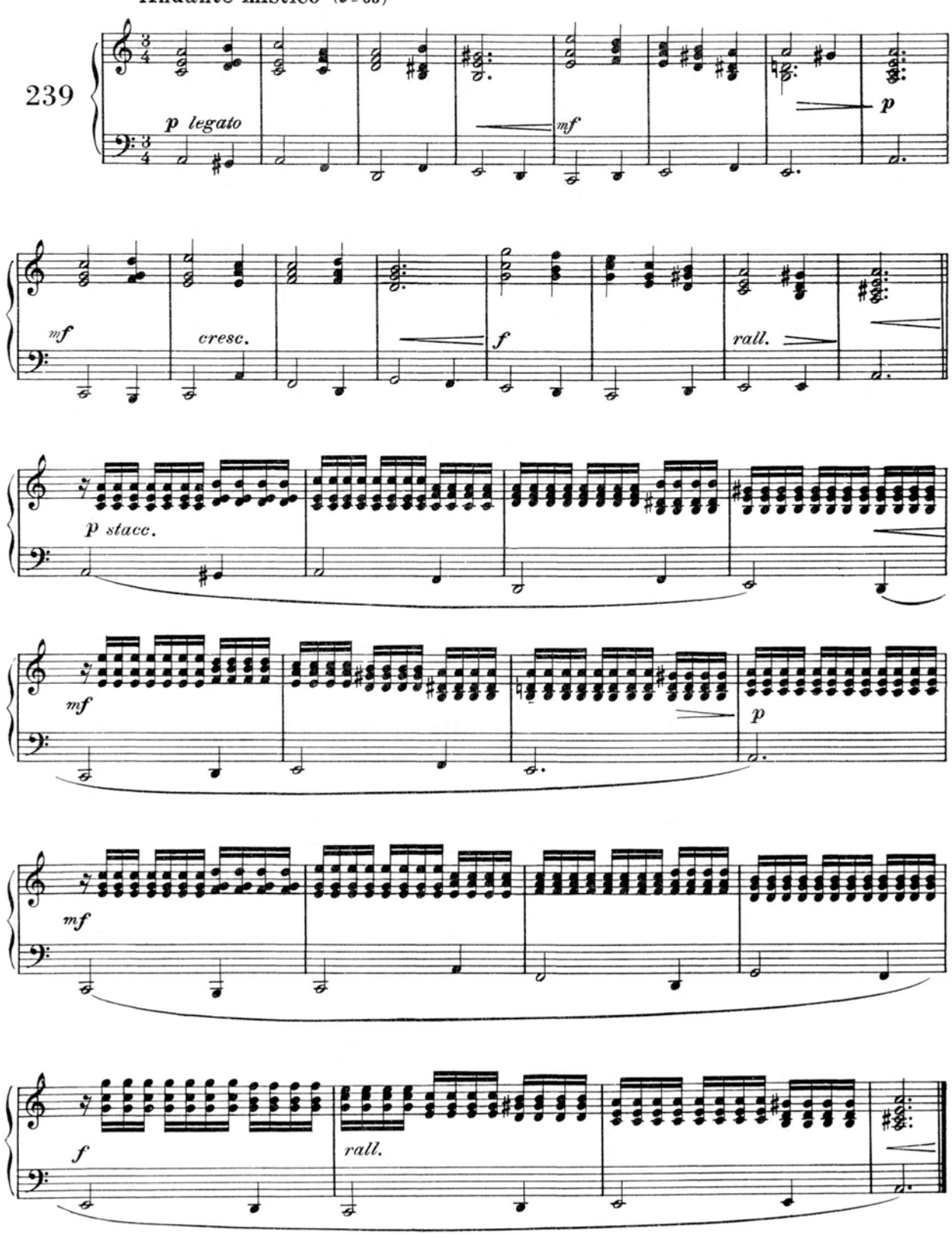

Moderato
237
mf
B.S.
f
B.S.

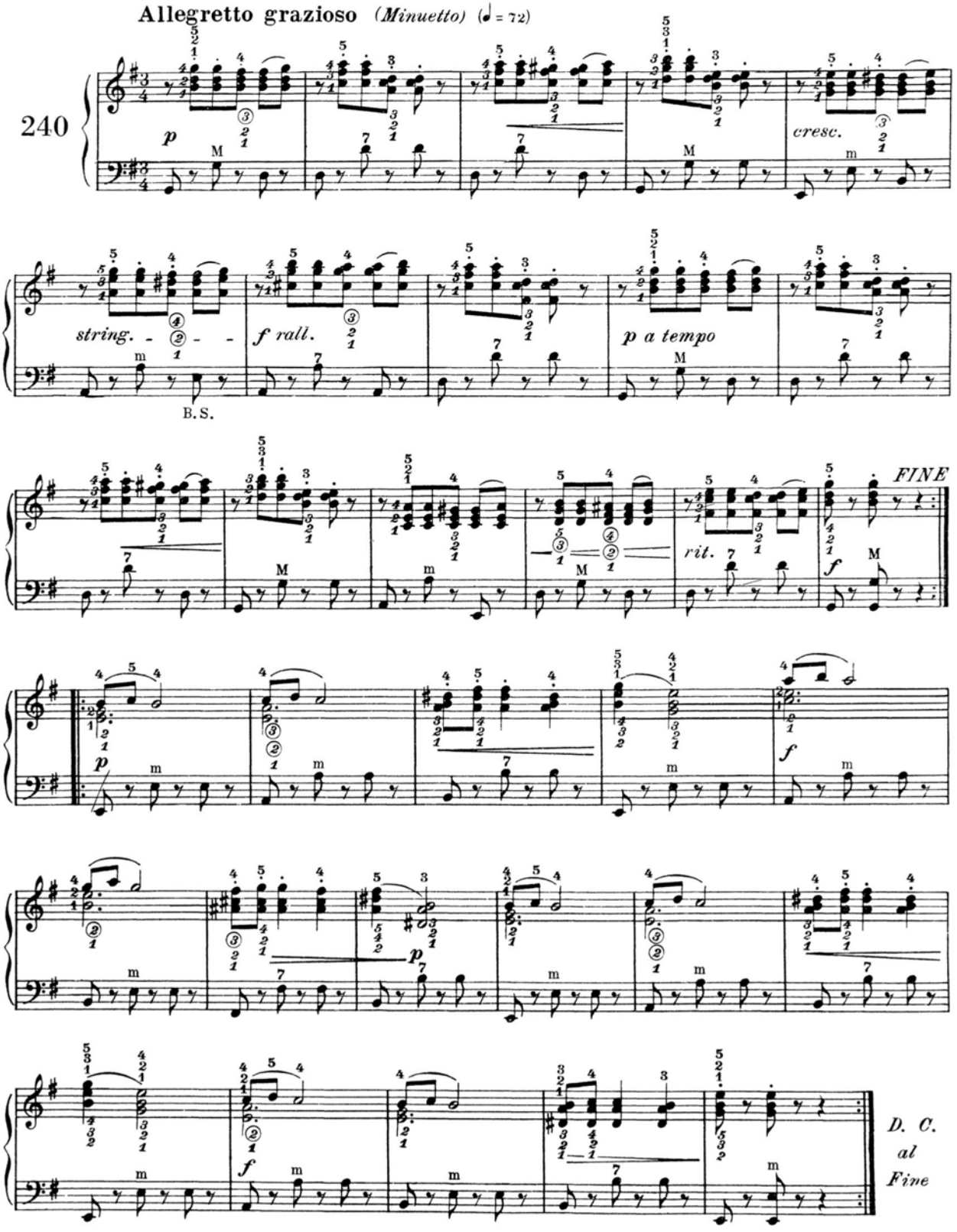

Moderato
237
mf
f

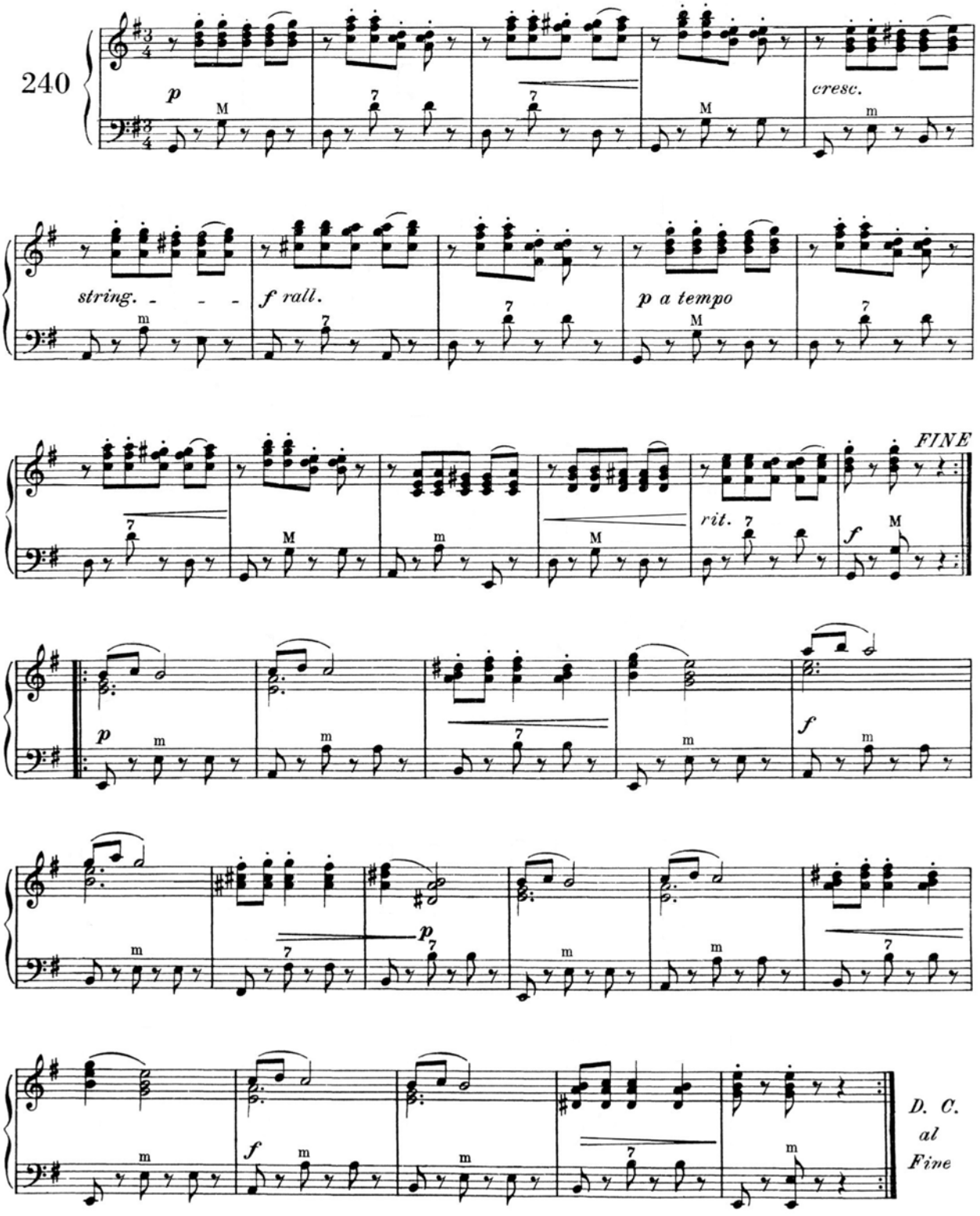

Andante mosso ♩ = 84
238
B.S.
dim.
(Sol♯)
rall.


Andante mosso ♩ = 84
238
f
p
p
f
dim.
p
(Sol♯)
f
f
p
f
f
rall.
ff


Andante mistico (♩= 63)
239
p legato
mf
p
mf
cresc.
f
rall.
p stacc.
mf
p
mf
f
rall.


Andante mistico (♩= 63)
239
p legato
mf
p
mf
cresc.
f
rall.
p stacc.
mf
p
mf
f
rall.


Allegretto grazioso (Minuetto) (♩ = 72)
240
p
cresc.
string. - - -
B.S.
f rall.
p a tempo
rit.
FINE
f
p
f
p
f
D. C. al Fine

Allegretto grazioso *(Minuetto)* (♩ = 72)

240